

THE BRITISH MUSEUM

~~THE NATIONAL GALLERY.~~

A COMPLETE INVENTORY

OF THE

DRAWINGS

OF

THE TURNER BEQUEST:

WITH WHICH ARE INCLUDED

THE TWENTY-THREE DRAWINGS BEQUEATHED
BY MR. HENRY VAUGHAN.

ARRANGED CHRONOLOGICALLY

BY

A. J. FINBERG.

By Order of the Trustees.

VOLUME I.

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TRANSFER TO THE BRITISH MUSEUM.

THE drawings and water-colours of the Turner Bequest have been deposited on indefinite loan in the Prints and Drawings Department of the British Museum since October, 1931. The transfer was made largely on account of the lack of students' rooms at the National Gallery and Tate Gallery. In the British Museum any of the drawings and sketch-books may be seen on application in the Print Room. A large number of separate drawings and water-colours are mounted, and a small selection will always be on exhibition in the Prints and Drawings Gallery.

The mounted drawings will also form a basis for exhibits as required by the National Gallery, the Tate Gallery and the Victoria and Albert Museum. In addition, several series of drawings are available, on application to the Director, for short loans to provincial museums.

The drawings in the Print Room are arranged chronologically according to the present inventory by Mr. A. J. Finberg, which is now on sale at the British Museum.

September, 1933.

A. M. HIND.

THE completion of Mr. Finberg's inventory of the Turner drawings, which he has carried out with so much judgment, patience, and success, is but the beginning of the work of making these wonderful records of our great landscape artist's communings with nature properly available for students and the public. Until they are satisfactorily mounted, for instance, it is impossible to allow the portfolios to be turned over except by responsible persons who are accustomed to handle delicate drawings on thin old paper and under close supervision. The long task of preparing these drawings for study must be set about at once, and when the new Turner Gallery, the generous gift of the late Sir Joseph Duveen, is completed there will be more space available for their proper display.

The system of framing the coloured drawings to fit in cases devised by Mr. Ruskin, and their exhibition in the desks designed by Mr. Charles L. Eastlake, appears to be the most useful arrangement yet suggested, as it allows for the frequent changing of the exhibits. It is sufficiently evident that these delicate visions are not fit for permanent exhibition, but must only be exposed to daylight for short periods. By changing the drawings on view every three months, as has been the custom in the past, Turner students will be continually finding new things to interest them in the gallery, and the drawings will have a needed rest in the darkness of the cases for long periods. Perhaps even then the summer months may be too dangerous for the water-colour drawings, and collections of pen and pencil work may be prepared for exhibition at that season. Indeed the pencil drawings might be made more use of for permanent exhibition. As far as I can see they do not suffer by exposure to light, and their beauty has never been enough emphasized. They are the most wonderful landscape drawings for truth and direct interpretation of nature that exist, and as they were nearly always done out of doors on the spot are of especial value as expressing Turner's thoughts in nature's own presence. Students will find them full of instruction and inspiration. If they are photographed and the prints compared with the actual scenes represented, Turner's genius gains a new aspect and the student experiences a marvellous delight.

By re-arranging the sketch books in order Mr. Finberg has rendered a special service to students of the master. A method must be devised for keeping them together by mounting the

drawings on separate sunk mounts so as to see both sides of the leaves and then binding them together or arranging them in special portfolios. It is delightful to follow the master's rambles page by page and town by town. Some of the best of these books might be framed and hung on turning desks for this purpose. Mr. Finberg and many of the Turner students who have so generously assisted him in his difficult task have identified the subjects of a great number of the drawings, but there are still many without their local names. I need hardly add that the officials of the gallery will be very grateful, and will heartily welcome anyone who is able by his local knowledge or experience to help in identifying these unnamed drawings. It is most desirable that all should be known for what they are.

As these drawings are mounted and arranged it will gradually be possible to make several more collections illustrating the whole life work of Turner, without really weakening the central collection. Such collections to be added to the loan sets already in circulation in the Provinces, where they appear to be much valued, as they are frequently asked for, and some of the galleries have to wait a considerable time before the drawings are free for them.

So, gradually, it is hoped that the nation will enter more fully into the possession of this great heritage and will learn duly to appreciate its unique value. There is nothing like it anywhere in the world. Mr. Finberg's catalogue for the first time gives us a full and true account of the treasures committed to our charge.

CHARLES HOLROYD.

Director.

PREFACE.

Before saying a few words in explanation of the scope of the present volume, it seems advisable to give a short account of the circumstances under which the Drawings of the Turner Bequest came into the possession of the National Gallery, and their history up to the time when the present re-arrangement was undertaken. This history is clearly recorded in the Annual Reports of the successive Directors of the National Gallery, so that little more is needed for our purposes than the bringing together of these scattered references.

The Drawings in question formed part of the Turner Bequest, which came to the Nation under a Decree of the Court of Chancery made for the administration of Turner's will. The decree was dated Wednesday, 19th March, 1856. In this order all Turner's Pictures, Drawings and Sketches which were in his possession at the time of his death, were given "for the Benefit of the Public" to be "retained by the Trustees for the Time being of the National Gallery." No conditions were attached to this gift; but in order to prevent the inclusion in the gift of any works not from Turner's hand, it was ordered that two Assessors or Referees should be appointed to make the selection, and in case of disagreement they were to appoint an Umpire. The Assessors chosen were Sir Charles Locke Eastlake, President of the Royal Academy, and Mr. John Prescott Knight, the Secretary of the Royal Academy. They were expressly ordered to select only "such of the Pictures, Drawings, and Sketches, as shall in their opinion have been painted, drawn, or sketched by the Testator's Hand without any Distinction of finished or unfinished, such Selection to be verified by Affidavit." All the Parties to the Chancery suit agreed through their Counsel to abide by the selection of the Assessors, or in the case of disagreement, to the selection of the Umpire they should appoint.

Turner's death had occurred on the 19th of December, 1851, so that a period of over five years intervened before the legal questions raised by his will were disposed of. During the course of the litigation Turner's Executors became anxious about the safety of the pictures, drawings, and engravings stored in the house in Queen Anne Street. They therefore applied to the First Lord of the Treasury for permission to store all the pictures, &c., in the vacant rooms on the ground-floor of the National Gallery. The request was granted, and the removal, begun on the 31st of August, 1854, was completed on the 7th of October following. After the Chancery decree a subsequent and final delivery of Turner's works was made on the 25th September, 1856.

The two Assessors or Referees made their selection during October and November, 1858, and the catalogue they delivered

was verified by affidavit during the month following. The works they selected consisted of—

| | | |
|---|--------|---------|
| “Finished pictures | | 100 |
| Unfinished pictures, including mere beginnings | ... | 182 |
| Drawings and sketches in colour and in pencil, including about 300 coloured drawings | | 19,049 |
| | | <hr/> |
| | | 19,331” |

The public were naturally desirous of seeing as many of these works as could be shown to them. The first duty, therefore, which devolved upon the authorities was to decide what could and what could not be advantageously exhibited. With a view to assisting the Director and Keeper in this work, a small Committee was formed, consisting of Mr. H. A. J. Munro, Clarkson Stanfield and David Roberts. This committee attended at the gallery on the 5th December, 1856, and assisted in the selection of drawings for exhibition, and in deciding on the modes of mounting and framing to be adopted. They also inspected such of the paintings as required lining and recommended that a certain number should be so protected.

Of the oil paintings 34 were almost immediately placed on exhibition. These were constantly added to, until by May, 1857, they had reached the number of 105. During the last year or two further selections have been made from the unfinished canvases.

Turning now from the oil paintings on canvas, we will confine our attention to the “drawings and sketches in colour and pencil.” The colour sketches and drawings are mostly in water colour, but a few are in oil on paper or millboard, and there are a few pastels.

During February, 1857, 102 of these coloured drawings were placed on exhibition.

Writing in April, 1858, the Director said, “The plan which Mr. Ruskin originally proposed for the preservation of the more delicate coloured drawings from the effects of light, by placing them in cases fitted to contain a given number, has been carried out. A selection of other drawings, requiring only to be carefully mounted, will in due time be made.” (Report, 1858, p. 56.)

The drawings placed in the cabinets designed by Mr. Ruskin numbered 400. These were ready for exhibition on 15th May, 1858. In addition to these 1,000 drawings were provided with raised mounts, “so that they can be shown and handled.”

Although in his report to the Director Mr. Ruskin speaks of the 400 drawings as selected for exhibition, he did not apparently contemplate that they should be hung on the walls in the ordinary way. They were enclosed in portable mahogany cases, and only handed out when any one wanted to examine them. The additional 1,000 drawings were apparently intended to be kept in portfolios, and to be shown on special application.

“In order,” Mr. Ruskin says in his report, “to render this series of 1,400 drawings completely available to the public, nothing more is now necessary than the appropriation of a room to them, and the appointment of an attendant to give out the cases of drawings, as

in the Print Room of the British Museum. The observance of such regulations of admission," he added, "as are adopted in the Reading-room of that establishment will be necessary; but no further restrictions need be imposed on the exhibition of the drawings." (Director's Report, 1858, pp. 67 and 68.)

Mr. Ruskin's suggestion was not then acted on. The mounted drawings were packed at the time in the tin cases in which the remainder of the unexhibited drawings were kept, but a large number of them were subsequently utilised for exhibition. The mahogany cases, however, with their contents have remained as Mr. Ruskin left them and are still in use. The drawings form Nos. 1-400 of the present series of exhibited drawings. But only 60 of them are exhibited at one time. These are placed in the desks in the first of the Turner Water Colour rooms. They are changed every three months (on the 1st of January, April, July, and October), but the remainder can be examined at any time in the inner room by any one who chooses to get special permission from the Keeper for that purpose.

In addition to this work Mr. Ruskin selected and arranged 338 drawings, in 153 frames, to take the place of the 102 drawings which had been placed on exhibition at Marlborough House. The majority of these frames were transferred to South Kensington during August, 1859. But the number was periodically increased until it amounted to 194 frames. (Report, 1862, p. 111.)

During June and July, 1869, three small selections of Turner's sketches were prepared for exhibition in the provinces. These were lent respectively to Dublin, Edinburgh, and Leeds.

1st Loan Collection consisting of 64 sketches in 53 frames.

| | | | | | | | | |
|-----|---|---|---|-------|---|-------|----|---|
| 2nd | " | " | " | 62 | " | " | 53 | " |
| 3rd | " | " | " | 70 | " | " | 58 | " |
| | | | | <hr/> | | <hr/> | | |
| | | | | 196 | | 164 | | |
| | | | | <hr/> | | <hr/> | | |

In Sir Frederic Burton's Report for 1878 it is stated that "in conformity with a request made by His R.H. Prince Leopold on behalf of the Curators of the University Galleries, Oxford, 249 drawings and sketches by Turner, together with 8 sketch books, specially selected from those not ordinarily exhibited to the public, have, with the approval of the Trustees of the National Gallery, been lent to the University Galleries at Oxford." This selection was made by Mr. Ruskin, although his name is not mentioned in the Report.

The enlargement of the National Gallery having made it possible to withdraw the British pictures and drawings from South Kensington Museum, "a selection of nearly 300 drawings and sketches by Turner was hung in two rooms on the ground floor of the eastern wing of the Gallery," during the month of June, 1878. "The rooms have since remained open to the public," the Report added, "who are admitted on signing their names in the entrance hall. The drawings are changed from time to time." (Report, 1879.)

These two rooms were increased to four in 1889. In the Report for the following year it says; "For many years past a large number of drawings and sketches by Turner (slight and unfinished in many instances, but forming an interesting series) have, for want of hanging space in the Gallery, remained stored in tin boxes in a room on the ground floor. From the original Collection, a certain number have, from time to time, been selected for loan to provincial galleries, and in 1879, at the request of Professor Ruskin, 219 (sic) of them were lent to the University Galleries at Oxford, where they still remain.

"Last year 319 more of the same series were, by order of the National Gallery Board, mounted, framed, and glazed. Of these 200 have been arranged and hung in the ground-floor rooms in the east wing of the Gallery by the keeper (Mr. C. L. Eastlake)." (Report, 1890, p. 6.)

The following year "a fourth collection of Turner's drawings and sketches, comprising 50 examples selected from those not hitherto exhibited to the public," was formed and lent for twelve months to the Ruskin Art Museum, at Meersbrook Park, Sheffield (Report, 1891.) And in the 1896 Report it is stated that the 5th and 6th Loan Collections had been constituted and were "ready for dispatch."

Thus in various ways about 1,800 of Turner's sketches and drawings have been exhibited to the public. Of the remaining unexhibited drawings, Mr. Ruskin wrote in his 1858 Report that the larger portion "consists of pocket note-books, containing pencil-sketches on both sides of every leaf. Owing to the dilapidated state of the bindings, the pages in many instances could not be turned or examined without injury to their contents. When this was the case, I have first numbered the pages, and written on the bottom of each leaf the number of the volume to which it belongs in the schedule. I have then taken off the binding, carefully separated the leaves, placed each leaf in a folded piece of smooth paper, and fastened the whole firmly between pasteboards, thus securing the drawings from all injury for the present. Whatever number of them it may hereafter be thought desirable to exhibit, may now be mounted, and shown without difficulty; only this final arrangement cannot but be a work of time. The mode of mounting adopted, though it conceals one side of the leaf, does not injure the drawing so hidden; and if it should be thought desirable, any of the leaves may be afterwards removed from the mounts, and attached by their edges in the usual way; but I thought that where the quantity of drawings was so large, the attainment of ease and safety in the handling might justify, at least for the present, the concealment of drawings on the reverses of leaves.

"Thirty-six of the note-books, containing collectively 3,132 leaves, most of them drawn on both sides, have been thus divided, and all the note-books, 267 in number, have been examined, and their principal contents (in subject), stated on their envelopes for convenience of reference. My attention has been principally turned during the present season to the pencil drawings, because I saw that these were likely to suffer much more injury, if left

unprotected, than could, under any ordinary circumstances, happen to the coloured ones; and many of these pencil sketches have been mounted, not as being specially interesting, but merely because they had been left by Turner in confusion, and I wanted to get them out of the way of chance injury at once, so as leave free room for other operations. A large quantity of very beautiful studies of skies in colour, beginnings of drawings in colour, early finished drawings and studies in Indian ink, are put aside for the present in safe parcels, as I have not yet had time to deal with them. Most of these, being of considerable size, would require, after being mounted, large cabinets to hold them, and I thought it best to defer the planning of these cabinets until some determination had been arrived at respecting the new Galleries. The remainder of the collection consists of drawings of miscellaneous character, from which many might be spared with little loss to the collection in London, and great advantage to students in the provinces. Five or six collections, each completely illustrative of Turner's modes of study, and successions of practice, might easily be prepared for the Academies of Edinburgh, Dublin and the principal English manufacturing towns.

"Among these loose parcels there are also large numbers of sketches so slight or careless as to possess hardly any value. It is difficult at present to determine the extent of this inferior class, as many drawings which at first appear useless, will be found to possess documentary interest in connexion with others. Ultimately, however, there will certainly be a large mass which it would not be desirable to exhibit with the rest of the collection, as their inferiority would cast unjust discredit on the finer works with which they were associated. I should therefore recommend them to be bound in volumes, and shown only on special application. They ought not to be scattered or parted with, because they form illustrations, often dependent as much on their quantity as on their style, of the habits of life and tones of temper, and, too often, errors of judgment, of the greatest landscape painter who ever lived.

27 March, 1858.

(Sgd.) JOHN RUSKIN."
(Report, 1858, pp. 68 and 69.)

These extracts will no doubt be sufficient to indicate the point of view from which the Bequest had been regarded in the past. The only questions that had been seriously considered were, what and how many drawings could be publicly exhibited; and even Mr. Ruskin's partial arrangement of the unexhibited drawings seems to have aimed chiefly at the indication of their degrees of suitability for public exhibition.

The exact nature of this "partial arrangement" is perhaps best displayed by the endorsements made on the wrappers of the various parcels (these have been carefully transcribed and will be found embodied in the text of the present volume) and by the manuscript catalogue which Mr. Ruskin handed in to the Gallery on the 14th May, 1862. In this catalogue the whole of the unexhibited drawings were divided into 308 parcels. The catalogue is too long to be given here in its entirety, but the following

transcription of the first two pages may be sufficient to indicate its nature and scope.

| "Written thus. | No. of Parcel. | The Number written on the Parcel is on the Left, the Number of Sheets in the Parcel, on the Right. | No. in Parcel. |
|----------------|----------------|---|----------------|
| AB. 1. P. R | 1 | Leaves of the Raby Castle book. <i>See</i> below 77 | 9 |
| AB. 2. P. R | 2 | 11 fine pencil, among which are 3 studies for the picture of Apollo and Python. 3 vignettes for Provincial Antiquities, 3 early colour, 7 grey colour | 24 |
| R | 3 | 4 pencil, one grey colour | 5 |
| M | 4 | 9. Pencil on white | 9 |
| O | 5 | Mixed. 12 colour on white. 6 rubbish ... | 18 |
| O | 6 | Sketch of St. Pauls. | |
| O | 7 | Schedule; (afterwards written S.) 213, 219, 289. | |
| R | 8 | 15 Brown studies for Liber, 14 for vignettes | 29 |
| R | 9 | Pencil. Lauffenbourg | 20 |
| R | 10 | — Farnley | 7 |
| R | 11 | Harfleur. Stag. Fish and fine pencil ... | 11 |
| R | 12 | Late colour on white | 16 |
| O | 13 | Pencil on white paper; after this, written only P. on W. | 44 |
| O | 14 | S. 137. P. on W. Southern Coast. | |
| M | 15 | Leaves of S. 229 | 10 |
| M | 16 | Do. do. laid down | 22 |
| | | Observe A.B. 15 and A.B. 16 are now in A.B. 277. | |
| R | 17 | Leaves of S. 272. Fine pencil... .. | 18* |
| M | 18 | S. 67. Sketch book at Farnley | † |
| M | 19 | Colour on grey. Not good | 20 |
| O | 20 | Whalers. Studies in Chalk. Coarse... .. | 15 |
| O | 21 | References and figures of A.B. 20 | 11 |
| O | 22 | Pencil on grey. Slovenly | ‡ |
| O | 23 | Colour on grey. Bad. (4 vignettes for Mr. Eastcourt) | 10 |
| O | 24 | Pencil on grey. Chamouni. Valueless ... | 12 |
| M | 25 | Mixed, pencil and pen | 8 |
| O | 26 | Pencil. Valueless. | |
| M | 27 | S. 4, 14, 18, 21, and A.B. 28. | |
| M | 28 | S. 2, 3, 17, 10; packed in A.B. 27. | |
| O | 29 | Pencil. Valueless | 15 |
| O | 30 | Pencil and colour. Valueless | 14 |
| R | 31 | Pencil sketches at Tivoli. Fine | 5 |
| O | 32 | Sepia and colour. Valueless | 14 |
| M | 33 | Colour on brown and grey, mixed. Bad ... | 14 |
| O | 34 | Out of Schedule 52. Colour on Brown. Bad | 24 |
| M | 35 | Do. do. 160. Pencil. Fine, but slight | 12 |
| R | 36 | Leaves of Raby book. S. 226. <i>See</i> A.B. 1 ... | 8 |
| M | 37 | Pencil on white. Bellinzona. Grenoble ... | 10 |
| R | 38 | Do. do. Bolton Bridge, Richmond | 12 |
| O | 39 | Pencil scrawls. Valueless | 40 |

* 6 leaves are framed; one, sepia, in A.B. 8.

† 5 of its best leaves are in A.B. 10.

‡ Number not marked, but not worth re-opening. Compare 133."

With regard to the cypher marks used in this arrangement (AB. 1. P.R., AB. 2. P.R., &c.) I may observe that three out of the five marks (AB.—P.—) appear unchanged throughout the series and, so far as I can discover, have no significance whatever. The numeral and the final letter alone seem to have meaning.

The numeral refers to the number of the parcel, while the final letter (either R., M., or O.) is meant to indicate Mr. Ruskin's opinion of the artistic merits of the drawings contained in the parcels.

Thus we are told "R" stands for "fine,"
 " M " " " middling,"
 and " O " " " bad " and " rubbish."

Of the 308 parcels, 71 were inscribed with R,
 124 " " M,
 108 " " O
 and 5 were marked as "unexamined."

308

In a letter to the Keeper (Mr. R. N. Wornum) enclosing his catalogue Mr. Ruskin speaks of the lettering on the parcels as "horrible," and adds, "I never meant it to be permanent."

The object of this arrangement of the unexhibited drawings into three classes of artistic merit was evidently to show what drawings were to be shown to the public and what not. In the selections made for exhibition subsequent to 1862, the opinions expressed in this way have doubtless received the attention they deserved. This system of classification, however, had obvious and serious disadvantages as a permanent arrangement of the whole collection. One of the chief of these disadvantages was the way it broke up the chronological and topographical connexions of the drawings.

After careful consideration, it was decided that a strictly chronological arrangement of the whole collection would be the most generally satisfactory. Such a classification seemed best calculated to bring out the connexions of the drawings with one another, as well as the relations of the drawings as a whole to the artist's public career, *i.e.*, to the sequence of his completed and exhibited works. I was invited by the Trustees of the National Gallery in April, 1905, to undertake the work of making such an arrangement, and the present volume is a record of the results thus obtained.

The difficulties of making such an arrangement were considerable, the chief difficulty being the almost entire absence of reliable chronological information as to Turner's movements. As a distinguished French amateur has remarked, after making a vain attempt to establish the dates of Turner's sketching tours by a careful collation of the statements of his biographers:—

Il serait particulièrement instructif de chercher la relation qui existe entre les périodes" (*i.e.* the changes in Turner's manner of painting) "et les voyages turnériens.

Sur ce point Ruskin est plus que sobre.

Les biographes auxquels il faudrait s'en référer, ne sont point d'accord. Ils se montrent avares de dates, et l'on ne peut que les en louer, s'il est réellement impossible d'établir ces dates avec rigueur.

Ils ne savent pas, par exemple, si le second voyage continental de Turner, celui de 1804, est une réalité ou une fiction. (Armstrong, p. 57.) Ils ne savent pas s'il y eut voyage en Italie en 1822. (Chignell, pp. 79-80.) Ils ne savent pas quelle est la date positive du premier voyage de Turner en Hollande. Ils ne savent même pas la date exacte de la première visite à Venise. (Chignell, p. 138 et Armstrong, p. 167)." (Christian Cherfils. "Canon de Turner." Paris, MCMVI. p. 23). Similar complaints could also be cited from all recent books on the subject, and the list of events about which trustworthy information is lacking might easily be extended.

The chief source of information about the facts of Turner's life is undoubtedly Thornbury "Life and letters, &c.," first published in 1862; but Thornbury's proved inaccuracy and other defects make it necessary to regard almost all his statements with suspicion. Thornbury is the common source of all subsequent biographies, though writers like the late Mr. Cosmo Monkhouse and Sir Walter Armstrong have brought some valuable facts to light. The question of dates had little or no interest for Mr. Ruskin; on such questions he is as M. Cherfils grimly remarks "plus que sobre."

More reliable sources of information than Thornbury's "Life" are the list of Turner's exhibited works, compiled from the catalogues of the Royal Academy, British Institution, &c., and the record of Turner's engraved work. But the information contained in these records though reliable is yet extremely limited. When dealing with the list of exhibited works it is not always possible to trace the pictures themselves simply from the bare record of the title, which is all we have to go upon in many cases. Mr. C. F. Bell's careful and accurate study of "Turner's Exhibited Work" (George Bell & Sons, London, 1901) and Mr. Edward Dillon's admirable list of the Oil Pictures and Water Colours have here been of great assistance. Another difficulty is connected with the fact that Turner did not always exhibit his pictures immediately after they were painted. No doubt he did so as a rule, but there were exceptions. The dangers of taking the year of exhibition as proof of the date of the work in question is illustrated by the contention of the French writer I have cited above, who points to the fact that the "Venus and Adonis" was exhibited in 1849, as evidence that Turner was doing his best work during the last year or two of his life. (Christian Cherfils, *op. cit.* p. 22, note.) The "Venus and Adonis," I may add, was designed and painted immediately after Turner's visit to the Louvre in 1802, though it was not exhibited till over 40 years later.

A similar caution is needed in making use of the record of the engraved work. Sometimes the engravings were made and published within a year of the completion of the drawings upon which they were founded; in other cases, periods of from two to thirty or forty years elapsed between the date of the drawing and the date when it was engraved. On such points as these the labours and researches of Mr. W. G. Rawlinson have frequently shed a welcome light. ("Turner's Liber Studiorum," 1st Edn. 1878, 2nd Edn. 1906; and "The Engraved Work of J. M. W. Turner, R.A." Vol. I., MacMillan & Co., 1908.)

In addition to all these published sources of information I had the advantages of access to a large collection of private papers and

documents in the possession of Mr. C. Mallord W. Turner. Mr. Turner's legal knowledge was often especially useful in the elucidation of these documents, and I shall ever remember with gratitude the unwearied kindness with which he has helped me in all my difficulties and the unflagging ardour of research with which he pursued every clue. Sometimes our researches produced the happiest results, as when Mr. Turner discovered Sprigg's "Catalogue of the Rooker Sale," and thus proved beyond all doubt that the drawing of "Margam Priory," which had long been exhibited as a work of Turner, was really by Michael Angelo Rooker, A.R.A.; in other cases, however, as it is perhaps needless for me to say, we had to rest content with a merely negative result.

But the information supplied from all these sources would have been insufficient for the present undertaking, if it had not been supplemented by the information which a careful and minute examination of the sketch books and drawings themselves brought to light. Thus, one of the earlier sketch books was found to contain a list of places with notes of the chief antiquities and curiosities which were to be found there. (*See* XIX., "Matlock" Sketch Book, pp. 26-28 of Catalogue). On studying the relative positions of these places and the order in which they were arranged, it became evident that they represented the itinerary of a sketching tour. The book in which this list occurred contained sketches of some of the places mentioned; among them I recognised a sketch of Northampton, which was evidently connected with the water colour engraved and published in the "Pocket Magazine," 1st July, 1795, and another, of the Bridge and Gatehouse, Bridgnorth, connected with the engraving published in the "Copperplate Magazine," 1st August, 1795. This suggested that the proposed tour had actually been made, and that its date was prior to 1795.

I then drew up a sketch map of the tour and found that six of the subjects exhibited in May, 1795, at the Royal Academy were connected with it, as well as several others engraved in the "Copperplate Magazine," the earliest of which—that of "Nottingham"—was published on 28th February, 1795. All this pointed to 1794 as the date of the tour.

Almost all Turner's important drawings made during this sketching tour happened to have been made upon loose single sheets of paper, which were scattered at random among the drawings exhibited in the Turner Water Colour Rooms, the six loan collections, the Oxford loan collection, and the three hundred odd parcels of unexhibited drawings. But with the sketch map as a clue I was able to draw them gradually together, and as a result we have the two groups of drawings described as "First Midland Tour" (XXI. and XXII.).

In a case like this, where the chronology of a group of drawings has seemed to me guaranteed by its connexion with the whole series and by its concordance with all the external facts, I have ventured to assume that we may take the date as established. But when, for one reason or another, I have not felt quite satisfied on this point I have printed the date with an asterisk. All the dates

marked with an asterisk must therefore be taken as more or less hypothetical, but in each case the degree of uncertainty varies considerably. Thus I have marked the date of the "Marford Mill Sketch Book" (XX.) as hypothetical, because its connexion with the first Midland Tour depends at present upon the doubtful identification of the water colour drawing in the Manchester Whitworth Institute, entitled "An Old Mill," with the drawing exhibited at the Royal Academy in 1795, which bore the title of "Marford Mill, Wrexham." If the drawing at Manchester does represent Marford Mill, then the sketch on pp. 18a-19, of the sketch book also represents Marford Mill, and the book is certainly rightly classed among the work of this tour. But until this point is settled, or until some of the other drawings in the book are identified with some of the places included in the tour, there remains a certain doubt about the exact place of the book in our chronological series; and it is this doubt that the asterisk is meant to call attention to. But as the nature of a series does not permit of a gap I have been compelled to come to at least a provisional conclusion on all doubtful points. The actual place in the series must therefore be taken as an indication of what seems to me the most probable conclusion under the circumstances. Thus, on the whole, I think it probable that the "Marford Mill" book does belong to the 1794 tour, but this opinion is subject to the reservations made above.*

The proved usefulness of a sketch map in the case of the First Midland Tour drawings suggested the advisability of its general application.

Having arranged the whole of the drawings roughly upon stylistic and other grounds, I therefore began to work out in detail the itinerary of each separate sketching tour. I should have liked to have published several of these maps on the present occasion, but it has been found practicable to give only one of them—that of Turner's first continental tour in 1802. By working in this way the various sketch books were drawn together, or rather the actual

* The list of bank notes written on p. 2a of this book (*see* p. 30 of Catalogue) may perhaps be taken to point to 1802 as the probable date of this book. Similar lists of notes are a frequent feature of the sketch books and they have presented a series of difficult problems to me. Apparently Turner did not keep a banking account, at least during the earlier part of his life. When he had money he seems to have bought stock of one kind or another, and when he wanted money he sold stock (*see* pp. 298-299). In this way lumps of ready-money were at intervals brought into the household, and on their arrival it seems to have been felt advisable to make a list of the dates, numbers and face value of the bank notes of which they consisted. These lists are generally either in Turner's handwriting or in what I take to be his father's. In the present case the list is I believe in the father's hand, and the dates of the notes point to 1802 as the year when the entry was made. But it does not follow that these memoranda would necessarily be made in the sketch books either in use at the time or in the book most recently used. When Turner made the entry he may of course have taken out any book he had on his person, that is to say the one in use at that time, or he may have taken up any one which may have been at hand and which may have been in use years before. When the father made the record it seems to me probable that he would have been tempted to utilize some of the blank leaves in the older sketch books, and that is what I fancy has happened in the present case.

Generally speaking the character of the actual sketches seems to me ought to outweigh the evidence of more or less accidental data.

bonds of connection between them were clearly brought out; as sketches of the same places sometimes occurred in two or more of the books, they were found to dovetail into one another in a most satisfactory way. In the case of the 1802 tour no list of the places proposed to be visited came to light, as in the case of the 1794 tour, but by marking on the map all the places of which we actually possessed sketches I was enabled to form a tolerably accurate inference as to the route Turner pursued. One great advantage of such knowledge was the help it afforded in the identification of the very large number of undescribed drawings in the collection, both by pointing out the likely places within the route and by offering a *prima facie* case against places distinctly off the route.

I will venture to give one instance of the way this method worked, both because it will serve to introduce a subject which I must allude to, viz. the presence in the collection of a considerable number of drawings by other artists than Turner, and also because I think it will help to draw attention to the kind of mutual support and corroboration which the present arrangement possesses. When I came to work out in detail the North of England tour of 1797 I traced Turner as far north as Melrose, when he seemed to turn off in a south-westerly direction for Carlisle and the Cumberland lakes. But amongst the group of sketches which seemed to belong to this tour was a single pencil drawing of the Cathedral at Glasgow (Exhibited Drawings, No. 460, N.G.). Now if Turner went to Glasgow on this occasion it seemed reasonable to expect to find either some more sketches of that city or sketches of some of the places between it and Melrose. There were indeed sketches of Edinburgh as well as others of Glasgow in the collection, but these clearly belonged to a later tour—that of 1801, and the particular drawing of Glasgow to which I refer was so clearly marked off on stylistic grounds from the work of that year that I could not possibly include it in that tour, or connect any of those drawings with the 1794 tour. After exhausting all kinds of desperate hypotheses I found myself driven to ask, “Can the Glasgow drawing be by some other artist than Turner?” As a result of the researches thus prompted I came to the conclusion that it was not by Turner but by Girtin.

The drawings included in the Appendix which I have described as probably not by Turner are drawings which were certainly in Turner’s possession at the time of his death, and which the two referees or assessors referred to above had judged to be “by the Testator’s hand.” In a sense too these drawings may be described as those which my system of arrangement and classification was unable to assimilate. But it would be wrong to take the rejection of these drawings as due merely to this fact. Such rejection simply formed the starting point for further investigations. “If these drawings are not by Turner,” I asked, “whose are they, and how did they come to be in his possession?” For the results of these researches I must refer the reader to the text of the Appendix, but I may add that the discovery of the occasions upon which a number of these drawings had been bought, and the proofs that the entries in the auctioneers’ catalogues afforded that Turner had bought the drawings in the open market as

ostensibly the work of de Louthembourg, Dayes, Rooker, &c., could not but seem to me welcome evidence in support of my arrangement. Further justification of my rejection of the drawings in the Appendix seems to me to be supplied by the agreement in points of style and material which exists between the various batches of drawings, and the correspondence in these respects which they exhibit with the known works of the various masters to whom they are ascribed.

One of the most formidable difficulties I have had to face has been the absence of any precise indication as to the subject-matter of a very large proportion of the drawings. In the case of the sketches from nature the absence of this kind of information has often seriously interfered with the system of geographical arrangement. On a small proportion of the drawings Turner has indeed scribbled some kind of note which no doubt would have been sufficient indication to himself of the name of the place represented; but the artist's phonetic methods of spelling (especially in the case of foreign names), and the appalling illegibility of his handwriting render these indications less useful than they might have been.

I have done all I could, both by the use of engravings and photographs and by hurried visits to various neighbourhoods, to establish the identity of the places and buildings Turner has sketched, but to introduce a satisfactory kind of order into the large mass of Continental sketches would have involved the making of several journeys abroad, and these would have unduly retarded the present work. But the need for the kind of information which can only be obtained in this way still remains; its possession would add considerably to the interest, value and usefulness of the collection; and in my opinion the task of gathering this information ought to be now undertaken.

Indeed the work which is represented by the present publication must on no account be regarded as anything more than a beginning or first instalment of the task of putting the Drawings of the Turner Bequest into proper order and making satisfactory arrangements for their preservation and public use. At present the unexhibited drawings are arranged in 108 solander cases, duly numbered and labelled with their contents, and I have done what I can to protect these drawings from being rubbed or soiled by a liberal employment of sheets of clean white thin paper. But they cannot be shown to the public until large numbers of them have been mounted and until the dismembered sketch books have been rebound. A large number of the drawings on the reverses of the leaves mounted by Mr. Ruskin ought not, in my opinion, to be concealed in this way (*see* p. viii.). The present selection of exhibited drawings is neither representative nor in a satisfactory condition. Amongst them are included works not by Turner, and a large number of the authentic drawings have been seriously affected by prolonged and undue exposure to the light. The history of the collection shows that much of this damage is due to what are invariably called the "temporary" exhibition of drawings, that is to say, valuable works which are well known to be highly susceptible of injury by light are exposed to the full

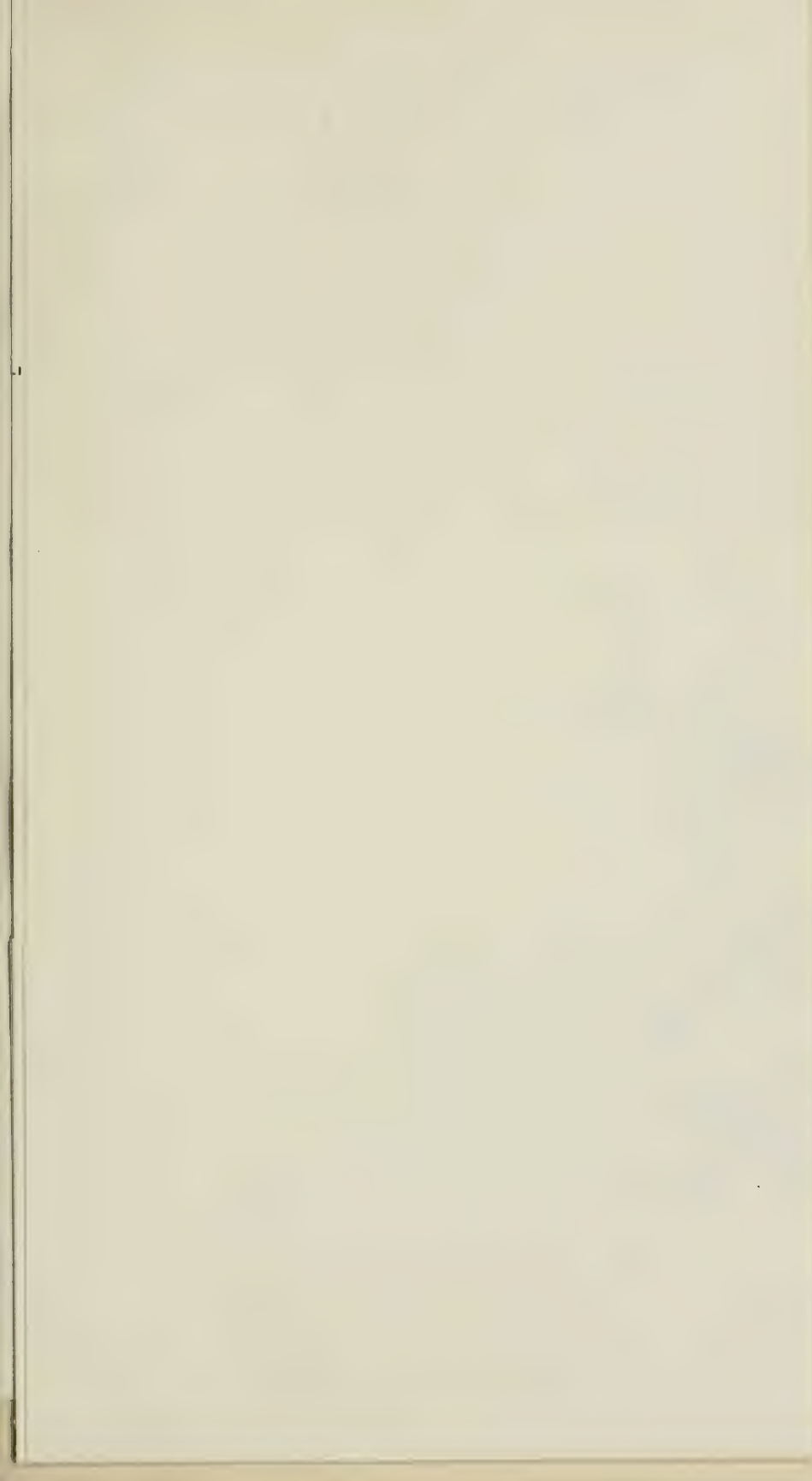
glare of the exhibition galleries for what is announced to be a "temporary exhibition"; they are then left in this position for thirty or forty years or until it becomes evident that the work has been completely ruined. When the first batch of finished drawings was exhibited, February, 1857, Mr. Ruskin and others drew attention to the dangers of continual exposure to the light. For the reassurance of all lovers of English art a statement was published in the Director's Report dated April, 1857. After announcing that 102 of Turner's drawings were then on exhibition at Marlborough House the Report added: "It is well known to those who are conversant with tinted drawings, that such works are in time injuriously affected by light. It is, therefore, to be understood that the exhibition of the drawings above mentioned, or of others which may be added, is a temporary exhibition only" (National Gallery Report, 1857, p. 38). Several of the drawings in question are still on exhibition, and their condition proves that Mr. Ruskin's apprehensions for their safety were only too well founded. The damage already done in this way to the collection is irreparable. I would urge, therefore, that the question of the conditions of exhibition of the coloured drawings should be seriously reconsidered, and that a time limit should be fixed and adhered to.

I cannot bring these remarks to a close without a word of public acknowledgment and thanks to those who have helped me in this work. I have already referred to the assistance which Mr. Mallord Turner has given me in the matter of research; I have also to thank him for the loan of practically the whole of Turner's engraved work for the purposes of reference during my work at the gallery. I cannot think but with gratitude of the ready kindness with which the private owners of Turner's pictures have given me access to their treasures, and done all in their power to facilitate my investigations and make my visits enjoyable. On all hands I found the present undertaking hailed with the utmost satisfaction, and the satisfaction provoked by the initiative of the authorities found vent in kindness to their agent. Some of those who encouraged and helped me at the commencement of the work have not lived to see it finished. Amongst those who have thus passed beyond the reach of my thanks I think with particular affection of the late Mr. John E. Taylor, who came to the gallery to look through Turner's first sketch-book only a few days before his death, and of the late Mr. Irvine Smith and Mr. R. D. Holt, all three whole-hearted, though discriminating, lovers of Turner's genius. Amongst those fortunately still with us to whom I wish to offer my grateful acknowledgments are the Earl of Yarborough, the Earl of Lonsdale, Lord Leonfield, Lord Joicey, the Honourable Lady Leighton Warren, Sir Alexander Acland-Hood, Mr. F. H. Fawkes, Mr. W. G. Rawlinson, Mr. Thomas Brocklebank, Mr. Ralph Brocklebank, Mr. Naylor, the Rev. W. MacGregor, the Rev. E. S. Dewick, Mrs. Beausire and Mrs. Holt. In addition to their other kindnesses Mr. Frederick H. Fawkes, the present master of Farnley, lent me the diary which Mrs. Fawkes had kept during the years that Turner was a visitor and friend of the family, and the Lady Leighton Warren has favoured me with copies of Turner's letters and receipts

referring to the pictures painted for her grandfather, Sir John Leicester (afterwards Lord de Tabley). A number of gentlemen have also been good enough to aid me in the attempt to identify the scenes of Turner's undescribed sketches. Amongst those whom I wish to thank most heartily for help of this kind are the Earl of Carlisle, Mr. J. P. Heseltine, the Rev. E. S. Dewick, the Rev. T. W. Jackson, Professor C. J. Holmes and Mr. Hallam Murray. The Director and Keeper of the Gallery have both helped me repeatedly in this way and have also given me the most valuable assistance and encouragement in all my difficulties.

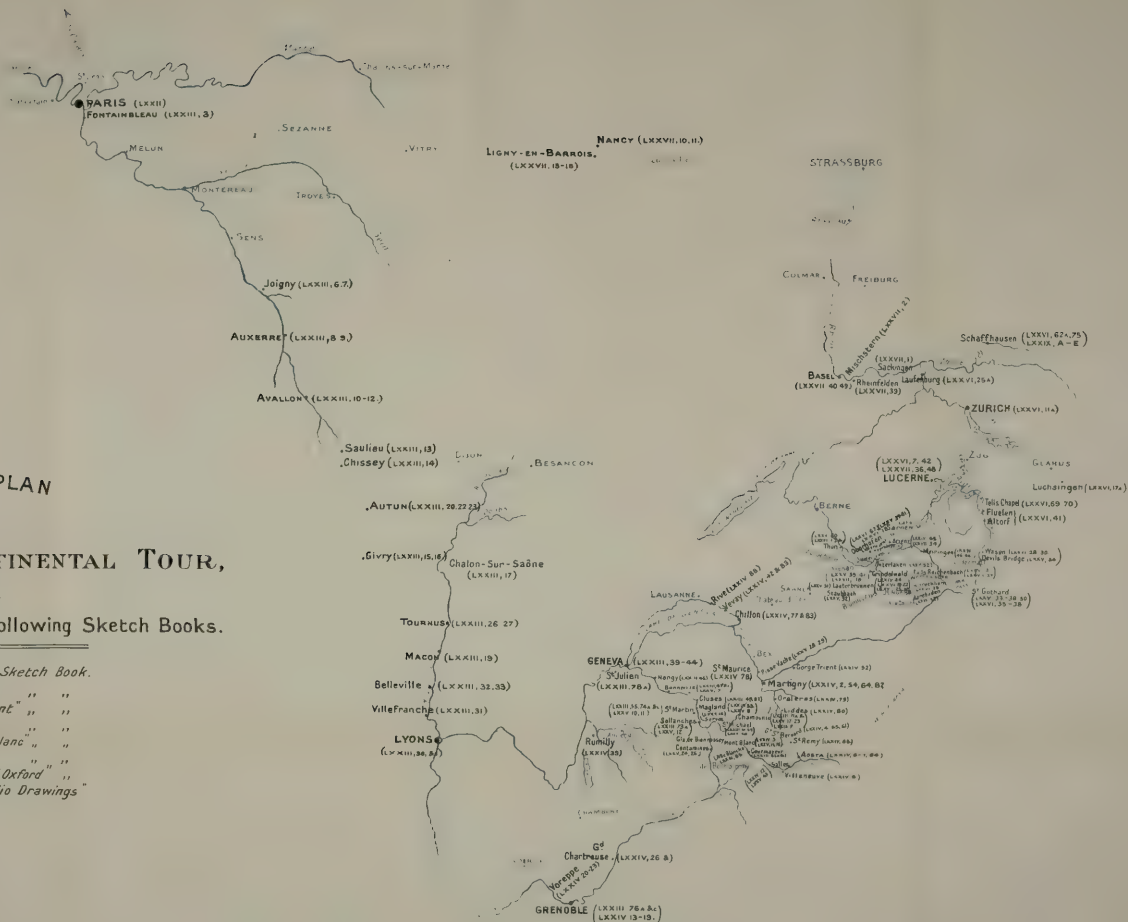
A. J. FINBERG.

The National Gallery,
23rd April, 1909.



Compiled from Sketches in the following Sketch Books.

- | | | |
|--------|---|---------------------|
| LXXI | " <i>Small Calais Pier</i> " | <i>Sketch Book.</i> |
| LXXII | " <i>Studies in the Louvre</i> " | " " |
| LXXIII | " <i>France, Savoy, Piedmont</i> " | " " |
| LXXIV | " <i>Grenoble</i> " | " " |
| LXXV | " <i>St Gothard and Mont Blanc</i> " | " " |
| LXXVI | " <i>Lake Thun</i> " | " " |
| LXXVII | " <i>Rhine, Strassburg, and Oxford</i> " | " " |
| LXXIX | " <i>Schaffhausen &c Folio Drawings</i> " | |



THE NATIONAL GALLERY.

A COMPLETE INVENTORY

OF THE

DRAWINGS

OF

THE TURNER BEQUEST.

* * All the titles, descriptions, notes, &c., in Turner's handwriting are printed in italics.

1787* (AET. 12).

I.—COPIES AND DRAWINGS BASED ON OTHER ARTISTS' WORK.

A. Folly Bridge and Bacon's Tower.

12 $\frac{1}{8}$ × 17. Ink outline, with washes of Indian ink, blue, Indian red and yellow.

Copy of steel engraving by J. Basire, of drawing by E. Dayes (?), entitled "North-West View of Friar Bacon's Study, &c." (12 × 17 $\frac{3}{4}$), published in the Oxford Almanack for 1780.

The colouring is probably Turner's own invention.

Signed and dated, *W. Turner, 1787*.

Exhibited Drawings, No. 613, N.G.

B. Clifton, Nuneham Harcourt, nr. Abingdon.

11 $\frac{3}{4}$ × 16 $\frac{3}{4}$. Water colour, with ink outline.

Possibly copy from an engraving.

Scribbled in pencil on back—"Do. House from grounds"(?).

Signed and dated, *W. Turner, 1787*.

Exhibited Drawings, No. 852, N.G., as "Nuneham Court, near Oxford."

C. Eton, from the River.

10 $\frac{1}{2}$ × 16 $\frac{1}{8}$. Water colour, with heavy ink outline.

Probably a copy or adaptation.

* An asterisk indicates that the date is approximate only.

D. "*Dacre Castle.*"

9 × 11 $\frac{7}{8}$. Oval. Water colour, with ink outline.

On back, in ink—"Daker Castle."

(Dacre Castle is in East Cumberland, 4 $\frac{1}{2}$ miles S.W. of Penrith.)

Based on an engraving published in Gilpin's "Northern Tour," Vol. II, facing p. 85. Turner has followed the engraving fairly carefully, but has introduced two figures of his own in the foreground.

E. "*St. Vincent's Tower, Naples.*"

8 × 10. Oval. Pencil outline, with washes of Indian ink, red, yellow, lake, brown, and blue.

The title inscribed on back in ink.

Adapted from central portion of an aquatint by Paul Sandby, entitled "Part of Naples, with the Ruin'd Tower of St. Vincent," after Fabris, published 1st January, 1778.

The buildings are not copied with such minute accuracy as those in "Folly Bridge" drawing (I, A.). A vessel near the foreground has been removed, and a different foreground, with figures, added. The colour scheme is probably original.

On the back a system of painting the bricks in a building has been tried.

F. The Old Kitchen at Stanton Harcourt, Oxfordshire.

10 $\frac{5}{8}$ × 16 $\frac{1}{2}$. Paper folded in halves; each quarter drawn on.

(a) Two groups of figures; also a group of Knights fighting. Pencil.

(b) Castle, with ruined wall. Pencil.

(c) Old Kitchen, Stanton Harcourt. Pencil.

Apparently copied from the engraving in Grose's "Antiquities."

(d) Tower, with ruined wall; also a group of figures. Pencil.

G. A Frontier Bridge.

9 $\frac{1}{4}$ × 14 $\frac{7}{8}$. Pencil.

Water Mark, "S. Lay."

Rustic foot-bridge across river, with frontier posts on either side; the arms of Prussia on one of the posts.

H. Bridge among Rocks.

9 × 12. Oval. Water colour.

On back, in pencil, "44."

Based upon an engraving published in Gilpin's "Northern Tour," Vol. II, facing p. 227. The engraving represents a view of Dove Dale, Derbyshire. The bridge and river in the drawing are Turner's invention.

I. House among Trees.

$5\frac{7}{8} \times 7\frac{7}{8}$. Water colour, with ink outline.

Two corners torn.

On back, in pencil, "45. J. M. W. Turner, esq."

(9 drawings.)

1789* (AET. 14).

II.—OXFORD SKETCH BOOK.

SCHEDULE No. 274.

Sketch book, bound in paper boards, apparently home-made.

Turner's label on back, "76. *Oxford*."

Executor's endorsement, "No. 274. 19 sketches—17 in pencil, 2 in color.

(Sgd.) H. S. Trimmer."

Size of page, $6\frac{3}{8} \times 9\frac{3}{4}$.

Water Mark, "J. Taylor."

Mr. Ruskin's endorsement on wrapper, "274. Earliest book: of original sketches of the 1790 subjects. Most interesting."

All drawings are in pencil only, unless otherwise specified.

- | | | |
|------|-----|--|
| Page | 1. | A few numbers and diagrams. |
| " | 2. | Blank. |
| " | 2a. | Doorway, north front of Radley Hall, near Abingdon. Cf. p. 9. |
| " | 3. | Dwelling houses, enclosed by wall and wooden palings. |
| " | 4. | Same buildings and same view. Water colour (transparent washes of Indian ink, blue, yellow, and red). |
| " | 5. | Study of trees. |
| " | 6. | Rough sketch of Clifton, Nuneham Harcourt (then Nuneham Courtenay), near Abingdon: view from River. |
| " | 6a. | { Distant View of Oxford from the Abingdon road. |
| " | 7. | { Sketch for large water colour entitled, "Turner's First View of Oxford," signed and dated 1789 (III, A.). |
| " | 7a. | { Study of a tree. Pen and ink and wash. |
| " | 8. | { |
| " | 8a. | Slight sketch of stag. |
| " | 9. | North front of Radley Hall, near Abingdon, with trees on either side and in foreground. Squared for enlargement. |

- Page 10. Nuneham Harcourt, with river in foreground.
 „ 11. A group of three cows.
 „ 12. Sunningwell Church* (about 2 miles from Radley and 3 from Abingdon).
 „ 12a. Slight sketch of a figure.
 „ 13. Another view of Sunningwell Church.
 „ 13a. A combat.
 „ 14. Radley Hall, near Abingdon: north and east sides.
 Carefully worked out in perspective; guiding lines still left. Cf. p. 9.
 (Page torn out.)
 „ 15. Another view of Clifton, Nuneham Harcourt.
 „ 16. Another view of Clifton, Nuneham Harcourt. Written in corner, "*Tuscan, Ionic.*"
 „ 17. Stableman fondling a dog and holding a white horse, saddled. Pencil and wash of Indian ink, with a little colour added.
 „ 17a. Slight sketch, figure.
 „ 18. Whole page squared and numbered, but no drawing.
 „ 18a. Slight sketch, two figures.
 „ 19. Squared and numbered, but otherwise blank except for small drawing of seated stag near centre of page.
 (A page has been torn out here.)
 „ 20. Commencement of sketch of buildings.
 „ 20a. A roughly-sketched Cupid with lyre.
 „ 21. Tower with buildings. Query ruins of Pope's Tower, Stanton Harcourt.
 „ 21a. Slight sketch of boat with sails.
 „ 22. Church, with river and barges in foreground. Isleworth Old Church.
 „ 23. Blank.
 „ 24. Bridge with one arch: waterfall seen through arch.
 Water colour (Indian ink, brown and blue).
 (Apparently not English scene, therefore probably a copy.)
 „ 25. Blank, except for few small squares and numbers.
 „ 25a. A dog, various architectural details, "28/15/2," and other numbers.
 „ 26. Lodge buildings, with trees and palings. Probably Radley Hall Lodge, at the Abingdon road entrance.
 (Squared for enlargement.)
 „ 26a. "*Tuscan, Doric, Corinth.*"

(25 leaves drawn on.)

* I have to thank the Rev. T. W. Jackson, of Worcester College, Oxford, for his kindness in identifying this drawing. The church, Mr. Jackson informs me, was built by Jewell, once rector of Sunningwell, and afterwards the famous Bishop of Salisbury.

1789* (AET. 14).

III.—DRAWINGS CONNECTED WITH THE "OXFORD" SKETCH BOOK.

A. Turner's First View of Oxford.

$9\frac{3}{4} \times 17$. Water colour.

Signed and dated, "*W. Turner, 1789.*"

Based on pencil drawing, "Oxford" sketch book (II, p. 7).

Oxford Loan Collection. 177-1.

B. "*A View of the City of Oxford.*"

$12 \times 18\frac{1}{4}$. Water colour; buildings outlined in pencil, trees in ink, with washes of Indian ink, blue and red.

Border, with title engrossed, by the artist.

C. Radley Hall† : North Front and West Side.

$13\frac{1}{2} \times 17\frac{1}{2}$. Water colour.

Leading lines of building and the palings have been ruled in ink, foliage outlined loosely in brown ink: washes of Indian ink, red, yellow, brown, and blue.

Border by artist, part of which has been cut away.

There are two different views of this building on pp. 9 and 14, "Oxford" sketch book.

D. Radley Hall : South Front and East Side.

$11\frac{3}{4} \times 17\frac{1}{4}$. Water colour.

Similar in workmanship to above.

Border by artist, part of which has been cut away.

Signed, "*Wm. Turner, pinxt.*"

No. 8, 4th Loan Collection : withdrawn August, 1905.

E. Sunningwell Church.

Sheet of paper, $6\frac{1}{8} \times 15\frac{3}{4}$, folded in halves. Three sketches in pen and ink.

(a) Sunningwell Church. Cf. p. 12, "Oxford" sketch book.

(b) A Pegasus.

(c) Country Road, with sign-post and cottage on left, waggon about to descend hill in centre.

(d) Blank.

(5 drawings.)

† Radley Hall, nr. Abingdon, was built about 1726, by Sir John Stonehouse, Comptroller of the Household to Queen Anne. In 1792 the property passed by marriage into the possession of the family of Bowyer. The building now forms part of St. Peter's College, Radley.

1789-1790* (AET. 14-15).

IV.—MISCELLANEOUS.

A. Wanstead New Church.

$8\frac{5}{8} \times 12\frac{1}{2}$. Pencil outline, squared for enlargement.

Against belfry is written the word, "*Ionic*"; there are several sections of mouldings in margin, also the word "*Sum.*"

(This Church was built by P. Hardwick, in whose office Turner worked.

A water colour of Wanstead Old Church was exhibited at the Royal Academy, 1887, in possession of Mr. P. C. Hardwick.

According to Thornbury (p. 30) Turner also executed a water colour of the New Church for Mr. Hardwick.

The Church was finished in 1790, and consecrated 24th June, 1790. *Cf.* Lyson, p. 237, vol. iv.)

B. Mansion, with Trees.

$8\frac{1}{4} \times 8\frac{1}{4}$. Pencil and pen and ink.

C. Houses, with Trees.

$7\frac{1}{2} \times 11\frac{1}{4}$. Pencil.

(3 drawings.)

1790-1793* (AET. 15-18).

V.—DRAWINGS FROM THE ANTIQUE.

Most of these drawings were probably made in the Royal Academy Schools, but a few may represent the preliminary work that would have been done before being admitted to the schools.

One of the executors has written on the wrapping paper,—

"Very doubtful.

(Sgd.) George Jones."

But I see no good reason for rejecting them. They are evidently the work of a beginner and by the same hand; the note on the back of "D" is in Turner's boyish handwriting; and we know that Turner worked in the Plaster Academy of the Royal Academy Schools

Several of the Academy Registers are now in the Library of the National Gallery, having been generously presented by Mr. C. Fairfax Murray.

The earliest register begins on 21st July, 1790, and as Turner's name appears among the students' signatures on that day, it is probable that it was not his first attendance. His latest signature appears under the date, 8th October, 1793. Between 21st July, 1790, and 8th October, 1793, Turner's signature appears 137 times, but two of the registers (viz., one between 27th November, 1790 to 24th March, 1791, and one between 10th November, 1792 to 8th March, 1793) are missing. These attendances are at the "Plaster Academy"; for those at the Life Class, see below (XVIII. Studies from the Nude).

A. Head of Paris.

$10\frac{3}{4} \times 10\frac{1}{2}$. Stump, on grey paper.

On back—"Paris from the Antique, 38."

B. Jason.

$16\frac{3}{4} \times 10\frac{1}{2}$. Stump, on grey.

C. The Belvedere Apollo. (Full-length.)

$18\frac{1}{2} \times 11\frac{3}{4}$. Stump, on grey.

D. Belvedere Apollo: Head and Torso.

$16\frac{1}{2} \times 10\frac{1}{4}$. Black and white chalk and stump on brown paper.

On back:—

| | |
|----------|---|
| | " 1 Get an Etching Ground, 26. |
| | { 2 Heat the Back of the P. |
| | { 3 Rub it over with the Ball. |
| Well Hot | { 4 Dab it over with the Dabber of |
| | { 5 Smoke it over with Wax Tapur |
| | { 6 Put some . . at back of the Palte (? Plate) |
| | { 7 Re.. of Wax |
| | Turpentine Varnish and Lamp black." |

E. Belvedere Apollo: Full-length, unfinished.

$18\frac{1}{2} \times 12$. Chalk and stump, on Whatman.

F. Venus of Medici.

$14\frac{5}{8} \times 10\frac{1}{2}$. Front view. Chalk and stump on Whatman.

On back, front view of head (perhaps the Venus), unfinished.
Chalk and stump.

G. Venus of Medici.

$15\frac{5}{8} \times 10\frac{1}{2}$. Three-quarter front view. Black and white.
Chalk on brown.

H. Meleager (Vatican).

$14\frac{1}{8} \times 13$. Chalk and stump on Whatman.

I. Meleager.

$16 \times 10\frac{1}{8}$. Without Boar's Head and Dog. Black and white chalk and stump on brown paper.

On back, some figures sketched lightly in white chalk.

K. Figure Seated on Ground.

$11 \times 15\frac{1}{4}$. Perhaps a version of "Dying Gladiator."

Black and white chalk and stump on brown.

On back, some figures sketched lightly in outline.

L. Mercury. Sometimes called the Belvedere Antinoüs.

$15\frac{1}{2} \times 8\frac{1}{4}$. Front view. Black and white chalk and stump on brown.

M. Bacchus.

$16\frac{1}{4} \times 11\frac{3}{4}$. Full length. Chalk on Whatman.

N. Bacchus.

$18\frac{1}{4} \times 14$. Three-quarter length. Black and white chalk on brown.

On back, figure standing with legs crossed (? Mercury) lightly sketched in outline. Chalk.

On margin: *No. 3, Thames Street.*"

O. The Diskobolus.

$17\frac{1}{2} \times 11$. Front view. Black and white chalk and stump on brown.

On back, head of the Belvedere Apollo (profile). Ditto.

P. Diskobolus.

$18\frac{1}{2} \times 11\frac{3}{4}$. Front view, little more to left than preceding drawing. Chalk outline, unfinished, on Whatman.

On back, Fighting Gladiator: chalk.

Q. Fighting Gladiator.

$15\frac{3}{8} \times 9\frac{3}{4}$. Black and white chalk and stump on brown.

R. Fighting Gladiator.

$13\frac{3}{8} \times 11$. Black and white chalk, past stump, on brown: unfinished.

On back, Head of Roman Warrior, with Helmet. Black and white chalk and stump. Also sketch of boy with long curly hair, seen in profile, drawing with portecrayon. Red and black chalk.

S. Fighting Gladiator.

$22\frac{3}{4} \times 17\frac{1}{2}$. Black and white chalk.

(18 drawings.)

1791 (AET. 16).

VI.—BRISTOL AND MALMESBURY SKETCH BOOK.

SCHEDULE No. 157.

Sketch book, bound in cardboard covers. The covers are broken and the book is in a generally dirty and dilapidated condition.

Executor's endorsement—"No. 157.

(Signed) Geo. Jones."

Water Mark, —

Size of page, $7\frac{3}{8} \times 10\frac{7}{16}$.

Mr. Ruskin's endorsement on wrapper,—“157. The youngest book.”

- | | | |
|------|------|--|
| Page | 1. | Houses, with foreground tree ; only just commenced. |
| „ | 2. | Small head of middle-aged lady, wearing frilled cap. |
| „ | 3. | “ <i>The Back View of the Hot Wells from Gloucestershire Side.</i> ” Pencil, with a few preliminary washes of Indian Ink. Cf. water colour based on this sketch, XXIII, o. |
| „ | 4. | Profile view of Cliff. (Four leaves have here been cut out.) |
| „ | 5. | “ <i>The Ruins of a Chapel standing on an Island in the Severn.</i> ” On foreground is written—“ <i>Stones</i> ” and “ <i>Sea-weed.</i> ” |
| „ | 5a. | View of Avon, with tower on right bank. |
| „ | 6. | View on Avon, with ship in middle distance. (One leaf cut out.) |
| „ | 7. | Blank. |
| „ | 7a. | Another view of ruins of Chapel on Island in Severn, sketched on p. 5. (One leaf cut out.) |
| „ | 8. | No drawing ; has been used as a palette : colours—Indian ink, crimson lake and Indigo. (Two leaves out ; one cut, one torn.) |
| „ | 9. | “ <i>View of Welch Coast from Cooks Folly.</i> ” (Six leaves out.) |
| „ | 10. | “ <i>Malmsbury Abbey, taken from the Meadows</i> ” ; Abbey on hill in middle distance, cottages and trees in foreground. |
| „ | 10a. | Another View of Ruins of Chapel sketched on pp. 5 and 7. |
| „ | 11. | Commencement of sketch ; probably of Malmesbury Abbey. |
| „ | 12. | “ <i>South East View of Malmsbury Abbey, 1791.</i> ” Water colour with light brown ink outline ; the only colours used are Indian ink, brown, gamboge and blue. |
| „ | 13. | Two inches of page on right form continuation of preceding drawing ; water colour and brown ink outline. Remainder of page taken up with various details of drawing of Bath Abbey Church, sketched on next page (p. 14). Cf. VII, F. |

Page 13a. A dwelling house on banks of Avon, with steps leading up to it.

- „ 14. Bath Abbey Church, with shops adjoining. “*Doric with Trigleaves.*” Against some sections of mouldings—“ $\frac{1}{2}$ as wide,” and “*high as the houses (?)*.”

This sketch, together with details on pp. 13 and 14a, evidently formed the material from which the water colour of Bath Abbey Church (VII, F.) was painted.

- „ 14a. “*The Grove Coffee House. The Grove House Bording, G. T. Rappel. Dealer in Foreign Spirits, Licquors. Matt (?) Witaker. Heath, Ormond and Bradford. Milliners.*” These are transcribed from signs over the shops.

- „ 15. Blank, except for small outline of two gables of a house.

- „ 15a. “*Old Passage, Severn.*” Cf. p. 18a.

- „ 16. Small drawing of a Porch and Entablature, and “*Lady Lippincott*” (name of owner of house sketched on other side of page).

- „ 16a. View of Stoke House, near Bristol. Light and dark masonry in different parts of building indicated by initials, “*D.S.*” and “*W.S.*”; species of trees sometimes noted, as, “*Yew*” and “*Olive*”; and some undecipherable remarks about a “*Unicorn and Lion*” at top right of page.

(A water Colour of “Stoke, near Bristol: seat of Sir H. Lippencote” was given by Turner to Mr. Narraway, the friend with whom he stayed on this visit. The drawing is now in possession of Mrs. Annie Thomas.)

- „ 17. Written in pencil, “*Mr. Fowler’s on Durdum Downs, near Bristol*”; and in ink, “*Captain Fowler, Seat on Durdum Down near Bristol.*” The drawing this refers to is on reverse of page (17a).

- „ 17a. Capt. Fowler’s Seat, Durdham Downs, seen through trees; on gate the number 27. Water colour, with brown ink outline.

Part of drawing extends to next page (p. 18); this portion in ink only, without any water colour, showing probably that it was Turner’s habit at that time to draw in his subject in ink before applying washes of colour.

- „ 18. About two inches on left of drawing referred to above. A few pencil lines on remainder of page.

- „ 18a. Another view of “*Old Passage.*” Cf. p. 15a.

- „ 19. Small rough sketch of building (?).

- „ 19a. Three slight sketches of woman with wheel-barrow and head of youth with beaver hat, half erased.

- „ 20. Castle with turrets rising above trees, with view of Severn and Welsh Coast beyond.

- „ 20a. “*Blaze Castle and the Deney and Welch Coast. 12 Views on the River Avon.*”

- „ 21. “*North West View of Malmsbury Abbey taken from the Meadows, 1791.*” Abbey framed in trees. Pencil and light brown ink. Trees have names written across their trunks or beneath them—“*Apple, Willow, Elm, Ash.*”

Page 21a. Title written on back in ink, together with the remark, "*the Abbey not long enough*"; also rough sketch of steeple and tops of houses in pencil.

The following three leaves from this sketch book are among the framed and exhibited drawings, 523a, b, and c, N.G. These drawings were included in the first hundred selected by Mr. Ruskin for exhibition in 1857. In Mr. Ruskin's third catalogue (1881) these were put in "The Students' Group," and described as "Three early sketches at Clifton, when he (the artist) was twelve or thirteen years old."

- „ 22. "*North West View of Malmsbury Abbey, 1791.*" Water colour with pale brown ink outline. Indian ink, brown, yellow and blue seem only colours used. Title and date in ink on back. 523a, N.G.
- „ 23. View on the Avon. "*From Wallace's Wall looking up the River*" written in pencil on top right hand corner. Pencil, with preliminary washes of yellow and blue. 523b, N.G.
- „ 24. View on the Avon. On back, in pencil—" *View from Cook's Folley, looking up the River Avon with Wallis Wall and the Hot Wells.*" Water colour and ink, as p. 22. 523c, N.G.

(23 leaves drawn on).

1791* (AET. 16)

VII.—SUBJECTS CONNECTED WITH BRISTOL.

A. "*Bristol Cathedral from College Green.*"

$13\frac{1}{2} \times 12\frac{1}{4}$. Water colour, with brown ink outlines; only colours used, Indian ink, brown, red, yellow and blue.

On back, in ink, above title, with artist's name,—"*William Turner,*" and "*Academy. By J. Galindo. Notray Public, Accomptant & Translator. Black and Gold*" (probably inscription on sign board of foreground house).

B. "*View on the River Avon near Wallis's Wall, Bristol.*"

$9\frac{9}{16} \times 11\frac{5}{8}$. Water colour, with brown ink outline; same colours as above.

On back, title in ink, and pen sketch of old man's head in profile; also blotches of gamboge, burnt sienna and blue, as though back had been used as a palette.

C. Ruins of Tower at West End of Malmesbury Abbey.

$11 \times 8\frac{3}{8}$. Water colour, with brown ink outline; same colours as above. Probably a sketch from nature.

D. "The Ruins of the Tower at the West End of Malmbury Abbey, taken from the Friars Walk. 1791."

$13 \times 9\frac{3}{4}$. Water colour, with brown ink outline. Worked more cautiously than preceding sketch. Point of view a little to the left and higher.

(The drawing "Malmesbury Abbey," in the possession of Mr. Herbert A. Day, seems to be a combination of this and the preceding sketch. The alterations and omissions show great skill and taste. See Illustration, p. 43, Armstrong's "Turner." This is probably the drawing exhibited at the R.A., in 1792.)

E. West End of Malmesbury Abbey.

$7\frac{1}{8} \times 10$. Different view from "C." and "D." Water colour with brown ink outline, but stained, dirtied and partly rubbed or washed out. Based on sketch, pp. 12 and 13 of "Bristol and Malmesbury" sketch book.

F. Bath Abbey from the North-East.

12×10 . Water colour, worked from sketches on pp. 13 and 14 of "Bristol and Malmesbury" sketch book. Turner has added a carefully designed border, which is concealed by present mount.

No. 61, in First Loan Collection, under title of "Bath Abbey."

G. The Avon, near Bristol.

$9\frac{1}{4} \times 11\frac{3}{4}$. Water colour, with light brown ink outline. On the back in ink:—"View on the River Avon, near Bristol. Wm. Turner."

Second Loan Collection, No. 59.

(7 drawings.)

1791-1792* (AET. 16-17).

VIII.—OXFORD AND WINDSOR SUBJECTS.

A. "Christ Church, Oxford."

$10\frac{3}{4} \times 13\frac{3}{4}$. The Cathedral, with Tom Tower, seen from Merton Fields. Water colour, similar in workmanship to "Bath Abbey." Title printed by the artist within the decorative border which he has added to drawing; part of this border has now been cut down in framing.

Till August, 1905, it formed No. 60, in Third Loan Collection.

B. Corpus Christi College, with Merton Tower, Oxford.

$7\frac{1}{4} \times 10$. Pencil.

C. Road, with Buildings and Church.

$11 \times 8\frac{1}{2}$. Pencil.

D. Windsor Castle from the River.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

E. St. George's, Windsor.

$10\frac{3}{4} \times 8\frac{1}{2}$. On margins:—"2 first broke," (referring to pinnacles), and "*Yellow and Cold, Stone, the Octagon Cold.*"

F. St. George's, Windsor; another view.

$8\frac{1}{2} \times 10\frac{7}{8}$. On back, rough sketch of foliage and "*Yellow Stone.*"

(6 drawings.)

1792 (AET. 17).

IX.—BURNING OF PANTHEON, OXFORD STREET, 14 JAN., 1792.

A. Scene in Oxford Street, the morning after the Fire.

$15\frac{1}{2} \times 20\frac{1}{2}$. Carefully worked water colour with large number of figures; on left, firemen in their uniforms with hoses and engines, crowd of spectators and passers-by on right and in centre.

Signed and dated, "*Wm. Turner, 1792*"; the date being very indistinct and perhaps questionable.

(A drawing entitled "The Pantheon, the Morning after the Fire" was exhibited at the R.A. in May, 1792. It was bought from the exhibition by Mr. P. C. Hardwick, the architect in whose office Turner had been working, and it was in the possession of his family in 1887.

Mr. Hardwick's drawing is thus described by Dillon:—" $11\frac{3}{4} \times 9\frac{3}{4}$. Ruins, with brick columns and arched doorway. High walls beyond. Two figures in F.")

B. Sketch of the Ruins (1).

$9\frac{3}{4} \times 7\frac{3}{8}$. Brick columns and arched alcove, with walls behind. Probably sketch for Mr. Hardwick's picture. Water colour with brown ink outline.

C. Sketch of Ruins (2).

$8 \times 12\frac{5}{8}$. Ink and pencil. On back, in pencil,—"*Neale Joiner,*" and "*James V., Oxford Road.*"

(Mr. Mallord Turner possesses another sketch of ruins of this building, in ink and wash.)

(3 drawings.)

1792* (AET. 17).

X.—ANATOMICAL STUDIES.

These drawings were probably made at the Royal Academy, after working from the antique and before entering the life class, in November, 1792.

A. Full Length Anatomical Figure.

$18\frac{3}{4} \times 10\frac{3}{4}$. Drawing in black chalk of well-known anatomical model.

Reverse : Slight sketch of two figures.

B. Portion of Figure.

$12 \times 9\frac{1}{2}$. Chalk. Probably copy from engraving.

(2 drawings.)

1792* (AET. 17).

XI.—GUILDFORD AND OXFORD.

A. Guildford, from the River.

$8\frac{1}{2} \times 10\frac{3}{4}$. The water colour engraved in the "Pocket Magazine,"¹ and published October, 1795, was based on this sketch.

B. Magdalen Tower and Bridge.

$10\frac{1}{2} \times 8\frac{3}{8}$. View from river bank. "*Magdalen Colledge and Bridge*," and on part of the water—" *Water Dark*."

The finished water colour, which formed part of Dr. Monro's collection, is now in Man. Whit. Inst. It is signed and dated, 1794.

A replica or copy of this drawing is in the Print Room, British Museum.

C. Entrance to Christ Church.

$10\frac{3}{4} \times 8\frac{1}{4}$. "*Entrance to Christ Church—from Peckwater Colledge, Oxon.*"

D. Merton College Chapel, from the East.

$9\frac{1}{2} \times 8\frac{3}{8}$. "*Merton Colledge.*"

(4 drawings.)

1792-93* (AET. 17-18).

XII.—WELSH AND MONMOUTHSHIRE
SUBJECTS.A. "*Chepstow Castle.*"

$7\frac{1}{4} \times 10\frac{1}{2}$. Pencil. Ruins of the Castle from the N.W.
On back, a view of the Round Tower at the S.E. angle.

(An engraving of "*Chepstow*," with R. Wye and Bridge in foreground—a different view from either of the above—was published in "*Copper Plate Magazine*," November 1st, 1794.)

B. "*Tintern Abbey, Monmouthshire.*"

$8\frac{1}{4} \times 10\frac{5}{8}$. Pencil. Small wooden footbridge in foreground; Abbey running from right to left, transept in centre; hills beyond. View from south.

On back, commencement of sketch of central arches.

C. "*Part of the East Window, Tintern Abbey.*"

$10\frac{1}{2} \times 8\frac{1}{4}$. Pencil.

D. "*West Window, Tintern Abbey.*"

$10\frac{1}{2} \times 8\frac{1}{4}$. Pencil.

The water colour made from this drawing is in Print Room, B.M. (Henderson Bequest), $16\frac{1}{2} \times 12$.

Oxford Loan, 61-70.

E. The Transept, Tintern Abbey.

$10\frac{3}{4} \times 10$. Pencil. View looking south, along transept. Drawing very much rubbed, with large linseed oil stain in centre.

The water colour in V. and A. Museum (W. Smith Bequest) is based upon this drawing.

Cf. XXIII, A.

F. Llanthony Abbey.

$8 \times 10\frac{1}{2}$. Pencil. On back, in pencil, "*Mr. Dashwood*" (crossed out); "*Mr. Clithero, 1, New Ormond Street*"; and "*Mr. Clutterbuck, 2 Gn. $\frac{1}{2}$* ."

The unfinished water colour of "*Llanthony Abbey*," No. 638, N.G., appears to have been based on this drawing.

A later, and completed, version of this subject—on a smaller scale—is now in possession of T. E. Watson, Esq., J.P. of Newport, Mon., signed and dated 1795.

G. Ruins of Llanthony Abbey.

$10\frac{7}{8} \times 8\frac{1}{2}$. Pencil.

Written in margin—"Laneyard, Crickarne" (?).

On back, another view of ruins of central tower.

H. "*First Fall, Monack.*"

$10\frac{3}{4} \times 8\frac{1}{2}$. Pencil. First Fall of River Mynach, seen from side, with figure in foreground descending rocks.

I. A Fall of the River Mynach.

$10\frac{3}{4} \times 8\frac{1}{4}$. Pencil.

On back, a rough diagram of Devil's Bridge and Falls of Mynach, showing the two bridges and four stages of the falls. On the second leap is the figure "30," on the third "15," on the fourth "50."

(A water colour of the "Second Fall of the River Monach, Devil's Bridge, Cardiganshire," was exhibited at the R.A. in May, 1794.)

J. Crickhowell Church and Craighywel.

$10\frac{7}{8} \times 8\frac{1}{4}$. Pencil.

On one side of sheet (a) Crickhowell Church (?). Pencil. On other side (b) "*Graig a Vole.*" Pencil drawing, with part of foreground rock carefully finished in water colour.

(Crickhowell is near Abergavenny, on the Brecon road.)

K. A Waterfall.

$8\frac{1}{8} \times 6\frac{3}{8}$. Pencil. On thin ribbed blue paper. Pencil, with centre finished in water colour.

L. A Mountain Stream.

$6\frac{1}{4} \times 8$. Pencil. On thin ribbed blue paper, like above. Pencil.

M. A Mountain.

$6\frac{1}{4} \times 8\frac{1}{8}$. Same paper. Pencil.

N. Llandewi Skyrrid, with St. Michael's Mount in Distance (?)

$8\frac{3}{8} \times 10\frac{7}{8}$. Pencil.

On back, in pencil, "*Mr. Brydges.*"

Llandewi Skyrrid is a farmhouse on the road between Abergavenny and Ross, from whence the ascent of Skyrrid Mawr, or St. Michael's Mount, may be commenced.

O. Unfinished Water Colour of same subject.

$14 \times 9\frac{1}{2}$. Water colour.

Back view of man in blouse carrying two milk pails in foreground; farmhouse with barns, &c., beyond, and mountains in distance.

Based on preceding drawing (XII, N.); abandoned before completion in favour of next drawing (XII, P.).

P. Finished Water Colour of same subject. $9\frac{3}{4} \times 13\frac{1}{4}$. Water colour.

Exhibited drawings, No. 530, N.G., as "Early Study of a Cottage."

Mr. Ruskin says of this drawing in his catalogue, that it is "very notable already for a kind of irised gradation of tender colour quite unprecedented in English art at the time."

(16 drawings.)

1792-93* (AET. 17-18).

**XIII.—HEREFORD AND WORCESTER
SUBJECTS.****A. "Chapter House, Hereford."** $8\frac{1}{2} \times 10\frac{7}{8}$. Pencil.

Sketch for water colour in Humphrey Roberts's sale (Christie's, May, 1908), incorrectly described as "Glastonbury."
 $12\frac{3}{4} \times 17$ in.

B. Hereford Cathedral, from the River.

$8\frac{1}{4} \times 10\frac{3}{4}$. An arch of Wye Bridge in foreground, through which the cathedral is seen. Pencil, with washes of Indian ink and blue.

C. Part of Exterior of Hereford Cathedral. $10\frac{3}{4} \times 8\frac{1}{2}$. Pencil.**D. Porch of Great Malvern Abbey.**

$16\frac{1}{4} \times 20$. Sheet folded in halves. Porch on left, cottage and mountains on right. Pencil.

Water colour based on this drawing was exhibited in R.A., 1794, under above title. It is now No. 73, Man. Whit. Inst. (Mrs. Worthington Bequest).

E. The Blackfriars Cross, Hereford. $16\frac{1}{2} \times 9\frac{3}{4}$.

A finished water colour based on this drawing is now in the Oldham Corporation Art Gallery and Museum (Lees Donation).

F. Woman with Stall on Worcester Cathedral Green. $8\frac{1}{4} \times 5\frac{3}{8}$. Pencil.

Woman seated by stall, with broadsheets displayed.—"*Blue and Yellow.*"

Figure and accessories were introduced into foreground of the water colour of "Worcester Cathedral" (about 1794), now in Print Room, B.M. (Henderson Bequest).

G. Worcester Cathedral seen under one of the Arches of Bridge.

$8\frac{5}{16} \times 10\frac{1}{16}$. Pencil.

1st Loan Collection, No. 37.

H. Two Sketches near Malvern.

$7\frac{1}{2} \times 10\frac{1}{4}$. Pencil.

Paper folded in halves. On one half two pencil sketches:—

(a) View of distant mountains with foreground cottage and trees; and other

(b) A roadway with foreground trees. Underneath this drawing is written: "*The distance last with the sky a lovely tint of Blue Lake and Indian—more as it approaches.*"

Other half of page blank except for a few colour blots on margin (red, burnt sienna, blue, yellow and lake).

On back, a curious diagram of the country round Great Malvern. Apparently the point of departure is the house of "*Mr. Arrowsmith,*" from which position "*Coltwall*" (Colwall) lies between the spectator and "*Great Malvern.*" On the right lies "*Ledbury*" and "*Hereford,*" and the road branches off on the left to "*Worcester.*" From Worcester roads run to the right to "*Evesham, Breedon, Tewksbury*" and "*Upton-by-Severn.*" At the side is written:—

"*Distance:*

| | |
|------------------|----------|
| <i>Hereford</i> | 20 |
| <i>Ledbury</i> | 16 |
| <i>Colwall</i> | 4 |
| <i>Malvern</i> | 2 |
| <i>Worcester</i> | 9 |
| <i>Upton</i> | 9 (? 4), |
| <i>Tewksbury</i> | 6." |

(8 drawings.)

1793* (AET. 18).

XIV.—OXFORD SUBJECTS.

A. Tom Tower, Christchurch.

$16\frac{1}{4} \times 10\frac{3}{8}$. Front view from St. Aldate's, with part of Pembroke College on right. Pencil.

The water colour of Tom Tower, 805, N.G., is based on this drawing.

B. Tom Tower, Oxford.

$10\frac{3}{4} \times 8\frac{1}{2}$. Water colour. Based on XIV, A

Exhibited Drawings, No. 805, N.G.

C. St. Mary's, from Oriel Lane. $10\frac{3}{4} \times 8\frac{1}{2}$. Water colour.

Oxford Loan, 85—2. Cf. XXVII, x.

(3 drawings.)

1793* (AET. 18).

**XV.—CANTERBURY AND ROCHESTER
SUBJECTS.****A. Christchurch Gate, Canterbury.** $10\frac{3}{4} \times 8\frac{1}{4}$. Pencil.

Spires of cathedral seen above gateway.

A water colour of this subject was exhibited at R.A., 1794 ; it is now in Fitzw. Mus., Cambridge (Ruskin Donation).

B. Rochester, Distant View of. $8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

Distant view of town and bridge, with shipping and trees in foreground.

Water colour based on this view was published in "Copper Plate Magazine," May 1, 1794, being the earliest published engraving of Turner's works.

C. Rochester, Nearer View of. $8\frac{1}{4} \times 10\frac{1}{2}$. Pencil.

Bridge in foreground, castle beyond, and town on left.

D Rochester Castle. $8\frac{3}{8} \times 10\frac{5}{8}$. Stormy effect ; river in foreground with boats, cottages on the banks, and castle beyond. Water colour, with Indian ink foundation.**E. The West Gate of Canterbury.** $8\frac{1}{2} \times 10\frac{3}{4}$. The river Stour in foreground, paper factory on left bank, and Church of the Holy Cross on right bank.

Carefully finished water colour.

(The "Canterbury : West Gate" in National Gallery of Ireland (Vaughan Bequest) is a different view and appears to be a year or two later in execution.)

**F. Ruins of St. Augustine's Monastery, Canterbury :
North-East View.** $8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

(6 drawings.)

1793* (AET. 19).

XVI.—DOVER SUBJECTS.

A. Dover Castle and Pier.

 $6\frac{1}{8} \times 10$. Pencil.

Wooden pier with shipping from the sea, Castle Cliff rising beyond.

A water colour connected with this drawing is in the Print Room, B.M. (Henderson Bequest), described as "by Turner, after J. Henderson, Senr." If it is actually by Turner it must have been based on this drawing, which is probably by Turner, and therefore the drawing is incorrectly described as "after Henderson." But in my opinion the Print Room drawing is not by Turner; it is probably a copy by Henderson, Senr., of a water colour which Turner may have made from this drawing.

B. Wooden Wharf, with Shipping.

 $9\frac{3}{4} \times 7$. Pencil.

A drawing, in Indian ink and blue, based on this sketch was sold at Christie's, in Mrs. Worthington's sale, April, 1905.

C. Inner Harbour, with Houses and Shipping.

 $7\frac{1}{8} \times 9\frac{1}{2}$. Pencil.

Fishing smacks and boats aground in foreground, wooden pier on left, with background of old houses.

A water colour based on this sketch is in the possession of Mr. C. M. W. Turner.

D. Wooden Pier, seen from the Shore.

 $7\frac{1}{8} \times 9\frac{3}{4}$. Pencil.

Also, in top right-hand corner, two sketches of fishing smacks in full sail.

E. End of same Pier, with Flagstaff.

 $7\frac{1}{8} \times 9\frac{3}{4}$. Pencil.

F. Flagstaff and Windlass on same Pier.

 $6\frac{3}{4} \times 8$. Pencil.

G. Storm off Dover.

 $10 \times 14\frac{1}{4}$. Water colour, unfinished.

In foreground the pier sketched in three previous drawings; the flag is at half-mast, beyond the pier a stormy sea and sky, vessel with lowered sails in the offing.

Based chiefly on preceding sketch, XVI, F.

H. Study of Shipping.

$9\frac{1}{8} \times 6$. Pencil.

Sailing vessel and boats aground in foreground (seen from above), a fleet of larger vessels in the offing.

I. Wooden Landing Stages, with Shipping.

$9\frac{1}{8} \times 7\frac{1}{8}$. Pencil.

J. Boats Aground, with Houses beyond.

$\times 6\frac{3}{4}$. Pencil.

In top left-hand corner, "*Dover*."

K. Group of Red-tiled Cottages at Foot of Cliff.

$6\frac{1}{8} \times 8$. Pencil.

L. Study of Fishing Boat, seen from above.

$5\frac{1}{4} \times 7\frac{1}{2}$. Pencil.

3rd Loan Collection, No. 6.

M. An Old Church.

$6\frac{1}{16} \times 8\frac{1}{16}$. Pencil.

(13 drawings.)

1793* (AND EARLIER).

XVII.—MISCELLANEOUS.**A. Gateway to the Priory, Bridlington, Yorks (?).**

$8\frac{3}{8} \times 10\frac{1}{2}$. Water colour.

B. A House.

About $4 \times 7\frac{1}{4}$. Pencil.

C. Ruined Abbey, covered with Foliage.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

D. Ruined Tower, with Cottages.

$8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

E. Ruins among Foliage, with Cottages in the Distance.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

F. Group of Half-Timbered Cottages.

$8\frac{3}{8} \times 10\frac{3}{4}$. Pencil.

On back, small sketches of foliage and cottages, also two small compositions—one of rocks and pines in foreground with distant mountain, the other of road and trees in foreground, with wagon descending road towards cottages in middle distance, and mountain beyond.

G. Bridge, with Town.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

Bridge, with small groined arches and heavy buttresses, seen from river; beyond, several houses, and over them is seen a square castellated tower with wooden steeple.

On back, slight sketch of man with pipe in mouth.

H. Ruined Castle on Hill.

$8\frac{3}{8} \times 10\frac{5}{8}$.

On back, rough sketch of same ruins.

I. Ruined Abbey, with Water-Gate.

$10 \times 11\frac{1}{2}$. Water colour; figures in foreground perhaps not finished.

Drawn on large piece of thick Whatman ($17\frac{3}{4} \times 11\frac{1}{2}$) which has been folded. On lower portion a sign-post and other posts have been drawn in pencil.

On back, a Ruined Tower with Cottages in foreground. The whole drawn in with pale ink outlines, only sky washed in with water colour.

J. Tower of a Church or Abbey.

$10\frac{7}{8} \times 8\frac{3}{4}$. Pencil, parts commenced in water colour.

Square, castellated tower with heavy buttresses.

Exhibited Drawings, No. 803, N.G.

K. House, with Trees.

$8 \times 11\frac{3}{4}$. Unfinished water colour; ink outline with preliminary washes of yellow, Indian red, blue, and Indian ink.

L. Cottage Interior: Firelight.

$9\frac{1}{2} \times 12\frac{5}{8}$. Water colour.

Three children playing before a fire; the two girls playing with a cat, the boy kneeling and breaking twigs across his knee.

It once had border by the artist, which has since been cut down.

M. A London Square (!)

$2\frac{5}{8} \times 4\frac{1}{2}$. Water colour, on board, with border.

Possibly not by Turner.

N. Study for Seated Figure of Man in Armour.

$5\frac{1}{4} \times 3\frac{3}{4}$. Pencil.

Reverse : Commencement of two other figures.

Possibly study of a drawing of Don Quixote, in possession of C. Mallord W. Turner, Esq.

O. A Tower.

About $7\frac{1}{4} \times 4\frac{1}{4}$. Pencil.

P. A Man Running ; back view.

About $4\frac{1}{2} \times 3\frac{1}{2}$. Pencil.

Q. Tree and Tower.

$5\frac{3}{4} \times 4\frac{3}{4}$. Water colour.

On back is written,—“ *In the shadow the Stones the same.
Some Umber and S. Green—the Broken part umber and
Bister, the distance part a Blue Green Sap and B.*”

Exhibited Drawings, No. 815a, N.G.

R. A Church Wall.

$6\frac{5}{8} \times 5\frac{5}{8}$. Water colour.

Written in margin—“ *Mr. Arrowsmith.*”

Exhibited Drawings, No. 815c, N.G.

S. A card with five small figure sketches : Grave-diggers (?) and despairing Female.

$4\frac{3}{4} \times 3\frac{1}{16}$. Pencil.

On back, several lines in pencil, partially defaced—

“ *trusty Brother strode*
Shall do for him what he has done for thousands
Prone on the grave of the dead she drops.”

T. Small card with Houses.

$2\frac{1}{4} \times 3\frac{3}{8}$. Pencil.

(20 drawings.)

1792-1796* (AET. 17-21).

XVIII.—STUDIES FROM THE NUDE.

Turner began to work in the "Life Academy" of the R.A. Schools in June, 1792. His first signature in the Registers is on 25th June, 1792, and his last on 17th October, 1799. The Registers, however, are missing after the 25th November, 1799, as are also those for 24th January-4th December, 1795, and from 4th December, 1795,-18th February, 1799.

Turner's signature appears 26 times between 25th June, 1792, and 13th November, 1792, and between 14th November, 1792, and 26th February, 1793, he put in 50 attendances out of a possible 70.

Between 27th February, 1793, and 14th October, 1793, he attends 11 times and is absent 104 times.

From 15th October, 1793,-23 January, 1794, he only attends once.

From 22nd January, 1794,-17th August, 1794, he only attends twice.

From 18th August, 1794,-23rd January, 1795, he only attends once.

The Register for 24th January, 1795, to 4th December, 1795, is missing.

From 4th December, 1795, to 16th August, 1796, he puts in 10 appearances.

The Registers from 4th December, 1795, to 18th February, 1799, are missing.

Between 18th February, 1799, and 25th November, 1799, there are three appearances.

Total number of signatures 104.

It is very doubtful whether all these drawings are by Turner.

Mr. George Jones's endorsement, "Very doubtful," referred to these drawings as well as to the studies from the antique, which were in the same parcel.

See also a reference to Academy studies by "Ryley, R.A.," which Turner had in his possession (CXXIX., p. 8).

Some of the drawings may probably be copies from other drawings or from engravings.

The drawings on blue Michallet paper (A, G, H, and I) seem to me most probably by Turner.

A. Lower Portion of a Male Ascending Figure.

14 × 11½. Black and white chalk on blue.

On back, drawing of Venus of Medici, almost effaced.

B. Kneeling Figure with upraised head and arm.

$18\frac{1}{4} \times 11\frac{3}{4}$. Black, white and red chalk on brown.

C. Seated Figure with arm on head.

$18\frac{3}{8} \times 11\frac{3}{8}$. Black, white and red chalk on brown.

D. Standing Figure holding Cross.

$18\frac{5}{8} \times 11\frac{3}{4}$. Black, white and red chalk on brown. Rocky background to figure.

E. Standing Figure with upraised arms.

$18\frac{3}{8} \times 11\frac{3}{4}$. Black, white and red chalk on brown.

F. Figure with arms clasped behind back.

$17\frac{1}{2} \times 11\frac{1}{2}$. Black and white chalk on brown. Broken column background.

G. Back View of Striding Figure with right arm upraised.

$20\frac{1}{4} \times 14$. Black and white chalk on blue, with a few touches of water colour.

On back, a seated figure leaning forward. Chalk.

H. Stooping Figure; three-quarter back view.

$22\frac{3}{4} \times 14$. Black and white chalk on blue.

I. Standing Figure with arms supported in loop above head.

$19\frac{1}{2} \times 11\frac{3}{4}$. Black and white chalk on blue.

J. Seated Figure with hand supporting chin.

$20\frac{1}{2} \times 16$. Black, white and red chalk on light buff.

K. Figure lying on ground with one leg raised in air.

$11\frac{1}{2} \times 18$. Black and white chalk on brown.

(11 drawings.)

1794 (AET. 19).

XIX.—“MATLOCK” SKETCH BOOK.

SCHEDULE No. 290.

Sketch book, bound in boards.

Turner's label on back—“85, *Matlock, Northampton, First Tour.*”

Executor's endorsement—“No. 290. Contains 21 Sketches in Pencil. (Sgd.) H. S. Trimmer, C. Turner.”

Watermark, ———.

Size of page, $4\frac{1}{4} \times 7\frac{1}{4}$.

The book seems to have been bound after being used. Inside of cover, numerous daubs of colour, and—

“*Peterborough 1*
Chester 2
Ely 3
Matlock 4
Bridgnorth 5
Parkgate 6
Birmingham 7.”

Page 1. Small group of three figures, one carrying milk-pails. Some illegible writing, among which the name of “*W. C. Chandlers*” occurs.

„ 2. The following, in ink—

“*Northampton, a Cross 1 Mile and $\frac{1}{2}$ near London.*

“*Warwick, a Castle, Bridge, Town Hall, and a Gothic Church Dedicated to St. Mary.*

“*Birmingham, the lowest part of the Town the most Ancient.*

“*Sutton Colefield or Coldfield, a large old Gothic Church in the road to Lichfield.*

“*Coleshill, a Gothic Church.*

“*At Maxstoke, near C——, some part of a stately Abbey, a mile further a Castle remaining.*

“*Lichfield, a Cathedral, 3 Churches, a fine Portico to the Cathedral ornamented with the Kings of Judah.*”

“*Bridgnorth, a remarkable Tower on a steep rock, an upper and lower town with steps for Foot Passengers. A Bridge with 7 arches and Gatehouse.*

“*Great Wenlock. . . .*” (Bottom line cut off during re-binding.)

- Page 3. "To the Eastward of Shifneal is Tong, a magnificent Castle and Church in the style of a Cathedral.
 "At the Foot of a mountain call'd Wrekin, near the Severn, Buildews Abby.
 "Shrewsbury, a Castle, Abby, two Bridges.
 "Wrexham, a stately Church.
 "Chirk, on the left between W. & Ellesmere, on the northern bank of the river Dee.
 "Near Chirk—Dinas Bran.
 "Chester, a Bridge of Twelve A., a Tower on the B—, a Town Hall, a Cathedral, & 8 P. Churches. The Walls in a square Form with walks on the top, a large ancient Castle, several Gates.
 "South of C—, a Rock with a Figure in a Field—Pallas.
 "Keswich, the r. of a Castle.
 "Easham [? Eastham] an elegant B. by Inigo Jones.
 "Helbury [? Helsby], a Priory.
 "Eastward of Leek is . . ." (Probably a line cut off.)
- „ 4. "Eastward of Leek is Ecton Hill, on the Banks of the Dove. Near the Base of the Hill is an opening through which you walk about 4 Hd. Yards.
 "Uttoxeter, S. on the Dove. N.N.E. to Ashbourn.
 "Do. to Wirksworth, near which is Matlock, a winding Dale for 3 Miles, River Derwent.
 "The best tour of this Dale to cross the R. at the turn-pike, up the winding rock to Hag rock, advance to an larg Elm; then to severall Ash Trees, above th. to the right a rock 150 F. High. Still further till a Adams bench, from which a Wa'k leads to the Bottom, where is another which leads, by the river Bank, by a Thick Wood [which] leads to a Cascade. A small distance a Rock, 450 F. perpendicular. Cromford [Cromford]. 3 miles from Ashbourne is Dove Dale, a narrow Glen for 2 miles. Thorpe . . ." (Rest of line cut off.)
- „ 5. "Derby, near which is Dale Abbey.
 "Nottingham, 3 Churches, St. Mary, Gothic, a large Castle, romantic situated. In the Market Place, one end Justice, the other a Cross supported by 4 Doric Columns. A Bridge of 19 arches.
 "Linton, a mile from N., a Abbey.
 "At Southhill or Southwell is a Collegiate Church. There is remains a Battlement Tower of a Castle N.
 "Newark, a Bridge, a Gothic Church and Castle.
 "At Stamford, R. of a Castle.
 "At Crowland a triangular Bridge, pure Gothic. Great part of the Abbey still remains—the Steeple, with the west isle, with carv'd Figure.
 "Peterborough Cathedral.
 "Fotheringar [Fotheringhay], near Castor remains a stately . . ." (Line cut off.)

Page 6. In pencil :—

“ *F. W.* [*? Warwick*] *to Knowl*, 11.

K. [*Knowle*] *to Solihul.* **Birmingham*, 15 from
Meriden.

S. [*Solihull*] *to B** [*Birmingham*], 9.

Bridgnorth to Morvill, 3.

M. [*Morvil*] *to Wenlock*, $5\frac{1}{2}$.

W. [*Wenlock*] *to Shrewsbury*, $12\frac{1}{2}$.

S. [*Shrewsbury*] *to Ellesmere*, 19.

E. [*Ellesmere*] *to Wrexham*, $12\frac{1}{2}$.”

In ink :—

“ *Derby to Chester.*

“ *To Mickle Over*, $3\frac{1}{2}$.

“ *To Uttoxeter*, 19.

“ *Stramshall, Beamurst* [*Beamhurst*], *Checkley, Upper Tean, Draycott, Meere Lane, Meere, Lane End, Delph Lane, Stoke, Newcastle-under-Lyme.* $36\frac{3}{4}$ from Derby.

“ *Chesterton, Audley, Gorsty Hill, through Namptwich*, 32 ; *Chester*, $71\frac{1}{2}$.

“ *Uttoxeter, Strath, Crakemarsh, Rowcester, Ellaston, Mathfield* [*? Mayfield*], *Ashbourn*, 12 miles.

“ *Litchfield to Wolverhampton*, $15\frac{1}{2}$.

“ *To Bridgnorth*, $18\frac{1}{2}$.

“ *Southwell to Newark*, 7 miles.

“ *Ely to Peterborough*, $29\frac{3}{4}$.

“ *14 f. Derby to Matlock.*

“ *To Bakewell*, $9\frac{1}{4}$.

“ *Nottingham to Red Hill*, 4.

“ *To Oxton*, $4\frac{3}{4}$.

“ *To Southwell*, 4 ; or $13\frac{1}{2}$.

“ *To Upton*, 2.

“ *To Kilham*, 3.

“ *Newark*, 2 ; or 21.”

“ *Wisby Wood*, $8\frac{1}{2}$.

“ *To Brace Bridge*, $7\frac{3}{4}$.

“ *Lincoln*, $1\frac{3}{4}$ or $38\frac{1}{2}$.

“ *Northampton to Daventry*, 11.

“ *Southam 22, to Warwick 32.*

„ 7. St. Sepulchre's Church, Northampton. Against the steeple is written :—“ *Pure* [*?*] *Bt. Yellow Ocker. Colour with Green* ” (or Greys), “ *very little Lake* ; ” and two other words, undecipherable.

„ 8.)
„ 9.) Blank.
„ 10.)
„ 11.)

„ 12. View in Northampton. (The drawing engraved and published in “ *Pocket Magazine*,” July 1, 1795, was based on this sketch.)

„ 13. “ *Llangollen.* ” View of Bridge, with town beyond.

- Page 14. An outline drawing of a mountainous view. Names and initials of colours written over the various planes. On foreground plane, "*Green*"; middle-distance planes, "*Russet, R.G.R.,*" and "*P.G.*"; distances, "*Blue, Grey,*" and "*G.*"
- „ 15. Winding River with Foliage on both Banks. (Probably near Matlock.)
- „ 15a. Beginning of Foliage.
(Page torn out.)
- „ 16. Blank.
(Page torn out.)
- „ 17. Slight sketch of upper storeys of old gabled houses. Underneath sketch is written, "*Wrexham.*" Cf. Water-colour of "*Wrexham,*" 1923-'00, V. & A. M.
- „ 17a. "*View on R. Derwent.*" On margin, "*Matlock.*"
- „ 18. Blank.
- „ 19. Front View of Bridge and Gatehouse, Bridgnorth.
- „ 20. Foreshortened View of Bridge and Gatehouse, Bridgnorth.
On margin, the number "5" (cf. the list of commissioned drawings on inside of cover).
(This is the View engraved and published in the "*Copper Plate Magazine,*" August 1, 1795.)
- „ 21. A Market Place with Booths.
- „ 22. Upper Part of a Church Tower. (Probably Wrexham Church.)
- „ 23. A Ruined Cottage among Foliage and Rocks. (Probably near Matlock.)
- „ 24. Winding River with Houses and high Cliffs. (Probably near Matlock.)
- „ 25. "*High Tor Mine,*" Matlock.
- „ 26. Another View of High Tor Mine (?).
- „ 27. Blank.
- „ 27a. A saddled pony and wheelbarrow.
- „ 28. Blank.
- „ 29. Buildings with round archway; tombstones in front.
"*Southwell.*"
- „ 30. Blank.
- „ 31. Blank.
- „ 31a. Triangular Bridge at Croyland, with buildings beyond.
- „ 32. Blank.
- „ 33. Blank.
- „ 33a. Part of Southwell Cathedral.
- „ 34. "*Wollaton Hall.*"
- „ 34a. Drawing of Front of Hall.
- „ 35. Distant view of Hall, with trees in foreground. "*Wollaton Hall,*" written in ink, and "*Lord Middleton,*" in pencil. In top right-hand corner is written:—*Tuscan, Doric and Ionic with E.B.P. to each. The wings have niches.*
(Wollaton Hall is about 2 miles from Nottingham.)
(Page torn out.)
- „ 36. Ground Plan of a quadrangular Building; probably Wollaton Hall.
- „ 36a. Beginning of sketch.

Page 37. Blank.

„ 37*a*. The Queen's Cross, near Northampton : armorial and decorative details at side.

„ 38. Blank.
(3 pages torn out).

„ 39. } Blank.
„ 40. }

„ 41. Blank.

„ 42. Blank. (On back, commencement of drawing of Cathedral.)

„ 43. Lichfield Cathedral, from south-west ; seen above houses and foliage. Pencil, partly coloured. Exhibited Drawings, No. 815*d*, N.G.

This page was torn from between the pages now numbered 38 and 39.

(23 leaves drawn on.)

1794* (AET. 19).

XX.—MARFORD MILL SKETCH BOOK.

SCHEDULE No. 305.

Sketch book, bound in leather.

Turner's label on back, "49———."

Executor's endorsement : "No. 305. Contains 31 Leaves. Pencil Sketches on both sides.

(sgd.) H. S. Trimmer
C. Turner."

Water mark, ———.

Size of page, $6 \times 3\frac{7}{8}$.

Mr. Ruskin's endorsement on wrapper : "305.

Earliest Pencil. Rather interesting."

Page 1. Blank.

„ 1*a*. Lists of figures.
(Page torn out.)

„ 2. A mill and press (?).

„ 2*a*. The following in ink, not, I think, in Turner's handwriting :—

" × Ten. N. 288. Walker.

1802. Ten. Sep. 22. No. 7335.

1802. Ten. Se. 15. No. 2813.

× Ten. Au. 25, 082. N. 2563 Cas (?).

× Ten. Au. 25, 802. N. 1984. Turner(?).

× Ten. Ju. 13, 802. N. 1643.

Ten. Sep. 22, 802. N. 3984. Wyatt.

Twenty. Ju. 6, 802. N.

× Ten. Sep. 22, 802. N. 3031. Morrison.

Twenty. Jul. 6, 802. N. 3984.

× Twenty. Ju. 6, 801. N. 3517. Tur."

- Page 3. Blank.
- „ 4. Study of branches.
- „ 5. Blank.
- „ 6. Study of waterfall.
- „ 7. Horse and cart.
- „ 8. Branches of tree.
- „ 9. Figures on a wooden staging with steps ; also a woman playing on a pipe.
- „ 9a. List of figures.
- „ 10. List of figures.
- „ 11. A booth.
- „ 12. Branches of trees.
- „ 13. Branches of trees.
- „ 14. A merry-go-round ; also a wheel and sleeping dog.
- „ 15. Group of showmen's vans.
- „ 15a. Stalls, with figures.
- „ 16. Stalls, with figures.
- „ 16a. Donkey, with water cart.
- „ 17. Commencement of sketch ; also—
*“Major Frazer.
 April 6. 1 Hour & Half.
 8 Lessons.”*
- „ 17a. Seated figure.
- „ 18. Man ploughing.
- „ 18a. } A water mill.
- „ 19. }
 The water colour at the Manchester Whitworth Institute, entitled “An Old Mill” (260), is founded on this sketch.
 It is probably the “Marford Mill, Wrexham, Denbighshire,” exhibited Royal Academy, 1795.
- „ 20. Groups of figures.
- „ 21. Blank.
- „ 21a. } Interior of foundry.
- „ 22. }
- „ 23. Blank.
- „ 23a. } House with trees.
- „ 24. }
- „ 24a. Study of tree.
- „ 25. Blank.
- „ 25a. Study of tree with weeds.
- „ 26. Blank.
- „ 26a. } Group of houses, with church.
- „ 27. }
- „ 28. Blank.
 (Leaf torn out.)
- „ 29. Commencement of sketch.
- „ 29a. Seated figure of old woman. Pencil and water colour.
 Written in margin :
*“Folio Pencil ruler rubber
 Pencil
 S. Rubber”*
- „ 30. An upturned cart.
- „ 30a. Man on ground.
- „ 31. Groups of figures.

| | | | |
|------|------|--|-----------------------------------|
| Page | 31a. | A tree. | |
| " | 32. | A tree. | |
| " | 33. | A tree. | |
| " | 33a. | } Study of trees ; also two men on ground. | |
| " | 34. | | |
| " | 34a. | Landscape with windmill. | |
| " | 35. | Head of old lady, sleeping, with mob-cap on. | |
| " | 35a. | Stalls or booths. | |
| " | 36. | Blank. | |
| " | 36a. | Two studies of men on rocks. | |
| " | 37. | Blank. | |
| " | 37a. | Studies of two men climbing. | |
| " | 38. | Blank. | |
| " | 38a. | Trees. | |
| " | 39. | " <i>Wood slab. Brushes I. Rubber</i> | |
| | | <i>Bells Ink. B—</i> | <i>Slab Book</i> |
| | | <i>Atkinson. I. Rubber</i> | <i>Purdy I. Rubber Book</i> |
| | | <i>Dinns(?) Pencil</i> | <i>Brushes."</i> |
| " | 40. | Blank. | |
| " | 40a. | Waterfall. | |
| " | 41. | Blank. | |
| " | 41a. | } Studies of three men on rocks ; one lying exhausted, | |
| " | 42. | | the other two dragging at a rope. |
| " | 42a. | A hoe ; also a cat. | |
| " | 43. | Blank. | |
| " | 43a. | Life study ; seated male figure, with arms raised. | |
| " | 44. | Blank. | |

(37 leaves drawn on.)

1794 (AET. 19).

XXI.—FIRST MIDLAND TOUR (1).

For projected itinerary of this sketching tour *see* pp. 2-6 of "Matlock" Sketch Book (XIX).

All these sketches are on loose sheets of paper, which do not appear to have formed part at any time of a sketch book or books.

A. Caesar's Tower, Warwick Castle. Pencil.

$10\frac{3}{4} \times 8\frac{1}{2}$.

B. Warwick Castle.

$8\frac{1}{2} \times 10\frac{3}{4}$.

C. Warwick Castle.

$11\frac{1}{2} \times 16$. Unfinished water colour, based on XXI, B.

No. 144 in Third Loan Collection, now at Royal College of Art South Kensington.

(For another view of Warwick Castle of same date *see* No. 301, Manchester Whitworth Institute.)

D. Old Welsh Bridge, Shrewsbury.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

Old houses over first arch of bridge, under which a barge is moored, and through which a second bridge is seen in course of construction; classical church tower (New St. Chad.) seen over second buttress of bridge. Colour notes over many of the spaces, as "B," "G," &c.

A water colour based on this drawing was exhibited in the Royal Academy, 1795: now in the Manchester Whitworth Institute (Taylor Bequest), No. 276.

E. New Welsh Bridge, Shrewsbury.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil.

Bridge with six arches stretching across mid-distance, town with spires and churches beyond.

On back, "Mr. Lyte."

(A water colour based on this drawing was in Messrs. Agnew's Gallery, 1901. Also Nettlefold sale, Christie's, 11 June, 1909.)

F. "Chirk Castle."

$5\frac{1}{2} \times 8\frac{1}{4}$. Pencil.

G. Llangollen Bridge.

$8\frac{1}{4} \times 11$. Pencil.

Houses and foliage on left, first arch of bridge and buttresses in centre, and part of second arch on right; mountains beyond.

H. (1.) Eliseg's Pillar.**(2.) Valle Crucis Abbey.**

$8\frac{3}{8} \times 11$. Pencil.

Paper folded in halves, one subject on each half.

(1.) Beneath the drawing is written:—"Read Inijus recteris Monumenti Superst. Dieu re seulis retmolum et neglectum tandem restutit T. Lloyd de Trevati Hall ad 1779."

On the back:—"for Wm. Blake, Esqre, Newhouse, to the care of Mr. Collins, Booksr. on the Canal."

(2.) Ruins of Valle Crucis Abbey. East End (?).

I. Nant Mill, near Bettwys Garmon.

$10\frac{7}{8} \times 8\frac{1}{2}$. Pencil.

J. Waterfall, near Nant Mill (?).

$10\frac{7}{8} \times 8\frac{1}{4}$. Pencil.

K. Water Mill and Mountains (? Nant Mill).

$10\frac{7}{8} \times 8\frac{1}{4}$. Pencil.

(It is possible that these Welsh drawings, XXI, G—K, do not belong to this tour. In that case they would come in at the end of next year's tour, 1795.)

L. "Marford Mill, Denbighshire."

$8\frac{1}{4} \times 5\frac{3}{8}$. Pencil.

A water colour with the title "Marford Mill, Wrexham, Denbighshire," was exhibited R.A., 1795.

Reverse; View of town. Probably Wrexham

M. The High Tor, Matlock.

$8\frac{3}{8} \times 10\frac{3}{4}$. Pencil.

N. Buxton (?)

$8\frac{1}{2} \times 21\frac{3}{4}$. Pencil. Paper folded in halves. Drawing on one half ($8\frac{1}{2} \times 10\frac{3}{4}$.) Bird's eye view of town, with hills beyond.

O. Lincoln Cathedral, from the South-West.

$10\frac{1}{2} \times 8\frac{1}{4}$. Pencil.

Towers of Cathedral seen above Exchequer Gate and houses, a butcher's and cabinet-maker's shops in foreground.

Large water colour ($17\frac{3}{4} \times 13\frac{3}{4}$) of this view in Print Room, B.M., signed and dated "W. Turner, 1795." This is probably the drawing exhibited R.A., 1795, under the title "Cathedral Church at Lincoln."

P. South-East Porch, Lincoln Cathedral.

$10\frac{3}{8} \times 8\frac{3}{8}$. Pencil.

On right of porch Bishop Russell's Chantry-Chapel.

Q. South Side of Nave, Lincoln Cathedral.

$10\frac{3}{4} \times 8\frac{1}{2}$. Pencil.

R. Entrance to Cloisters (Lincoln Cathedral?).

$8 \times 12\frac{1}{4}$. Pencil.

S. Entrance to Cloisters (Lincoln Cathedral?).

$8\frac{5}{8} \times 10\frac{3}{4}$. Pencil.

T. West Front, Peterborough Cathedral.

8×11 . Pencil.

A water colour of "Peterborough Cathedral—West Entrance" was exhibited R.A., 1795.

U. South-West Spire, Peterborough Cathedral.

$10\frac{3}{4} \times 8\frac{3}{8}$. Pencil.

V. Peterborough Cathedral, from the North.

$8 \times 10\frac{3}{4}$. Pencil.

On back, "*Mr. Tonnerian, 16, Hereford Road, 3\frac{1}{2}*."

A finished water colour based on this drawing is in the possession of W. G. Rawlinson, Esq.

An engraving of this drawing was published in the "Copper Plate Magazine," May 1, 1796.

W. West End Ely Cathedral: exterior.

$10\frac{3}{4} \times 8$. Pencil.

X. Ely Cathedral, from the South-West.

$10\frac{3}{4} \times 8\frac{1}{2}$. Pencil.

Figures with houses in foreground, towers of cathedral rising above houses. Unfinished.

Y. The Western Tower, Ely Cathedral.

$8\frac{1}{4} \times 11$. Pencil; the Western Tower only finished in water colour.

No. 38 in 2nd Loan Collection.

Z. King's College Chapel, Cambridge.

$8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

An engraving of this view by T. Tagg was published in the "Pocket Magazine," June 1st, 1795.

(26 drawings.)

1794 (AET. 19).

XXII.—FIRST MIDLAND TOUR (2).**A. King's College Chapel, Cambridge.**

$10\frac{3}{4} \times 8\frac{3}{8}$. Pencil. Written in margin, "*Kings*"; on back, "*Mr. Lyte*."

(Drawing of "Choir in King's College Chapel, Cambridge," in R.A., 1795.)

B. Waltham Cross.

$10\frac{1}{2} \times 8\frac{3}{8}$. Pencil.

On back, "*Revd. Thos. Leman,*

"*Crescent,*

"*Bath. 8 G.*"

Finished water colour based on this drawing in Palser Gallery, 1905.

C. Waltham Cross; another view.

$8\frac{1}{4} \times 5\frac{3}{4}$. Pencil.

View showing sign-board of inn. In corner. "*To Waltham Abbey*."

D. Ely Cathedral.

$8\frac{1}{4} \times 11$. Pencil; central tower finished in water colour.
2nd Loan Collection, No. 38.

E. Gothic Porch, partly bricked up.

$10\frac{3}{4} \times 7\frac{3}{4}$. Water colour.
2nd Loan Collection, No. 65.
(Query Porch at West End of Chichester Cathedral).

F. West View of Croyland Abbey, near Spalding, Linc.

$10\frac{3}{4} \times 8\frac{1}{8}$. Pencil.

G. Newark Castle, with Bridge and Church.

$8 \times 10\frac{3}{4}$. Pencil.

H. Part of Ruins of Croyland Abbey.

$10\frac{3}{4} \times 8$. Pencil.

I Part of Ruins of Croyland Abbey.

$10\frac{3}{4} \times 8$. Pencil.

J. Commencement of drawing of West Front, Lichfield Cathedral.

$10\frac{3}{4} \times 8\frac{3}{8}$. Pencil.

K. Lincoln Cathedral: West Front.

$8\frac{3}{8} \times 10\frac{15}{16}$. Pencil.
Oxford Loan, 69—58, as "Wells Cathedral."

L. Lichfield, from the South-West.

$8\frac{1}{2} \times 10\frac{7}{8}$. Pencil.
Oxford Loan, 67—59.

M. Lichfield Cathedral, from the South-East.

$10\frac{3}{4} \times 8\frac{3}{8}$. Pencil.
Oxford Loan, 68—60, as "Lichfield Towers."

N. Studies of Animals.

$8\frac{7}{8} \times 13\frac{1}{2}$. Pencil.
Sketches of hind-quarters of a horse, two donkeys' heads, and pigs.
Oxford Loan, 100—164*b*, as "Donkeys."

O. Landscape, with Sheep and Rocks; a Town in middle distance.

$8\frac{1}{4} \times 10\frac{1}{2}$. Pencil.
The name of the place has been written at the bottom of drawing but is now almost illegible; "*P Kingsdown*
. Road." (?)

P. Ely Minster : Transept and Choir.

$26\frac{1}{4} \times 20\frac{1}{2}$. Pencil.

Same view as the water colour in collection of the late R. D. Holt, Esq., which was (probably) exhibited at the R.A., 1796.

Q. Part of Town, with Church Spire seen from Ruins.

$11 \times 8\frac{1}{2}$. Pencil.

(Query Wakefield.)

R. Part of the exterior of Lichfield Cathedral.

$10\frac{15}{16} \times 8\frac{5}{16}$. Pencil.

S. Houses with the West End of Ely Cathedral beyond.

$10\frac{1}{2} \times 8\frac{3}{8}$. Pencil.

T. St. Paul's Cathedral from the Thames.

$11\frac{1}{4} \times 8\frac{3}{4}$. Pencil.

(20 drawings.)

1794* (AET. 19).

XXIII.—MISCELLANEOUS WATER COLOURS, &c.**A. Inside of Tintern Abbey.**

$14\frac{1}{8} \times 10\frac{1}{2}$. Finished water colour.

View looking through the great arches of the crossing to the choir and east window. Masses of fallen stone in foreground, with two men standing to the left. Based upon pencil drawing XII, E.

A water colour entitled "Inside of Tintern Abbey" was exhibited at the R.A. in 1794. The exhibited drawing is probably the "Interior of Tintern Abbey," now in the V. and A. M. (1683-'71). This resembles in a few details the original study from nature (XII, E.) rather more closely than the present drawing.

I have also seen another version of this view in the collection of the late John E Taylor, Esq. (O.M. 1887, No. 26), which Mr. Bell describes as a "view looking down the transept,"† and which he therefore suggests may have been the drawing of the "Transept of Tintern Abbey" which Turner exhibited at the R.A. in 1795. But it is a view of the choir, like the above two drawings, and is probably not by Turner.

† "List of the Works contributed to Public Exhibitions by J. M. W. Turner. R.A.," by C. F. Bell, 1901, p. 29.

B. St. Brevals Castle, Gloucester.

$9\frac{1}{4} \times 7\frac{1}{2}$. Water colour.

C. An Old Mansion.

$5\frac{1}{4} \times 8\frac{3}{8}$. Pencil. "*Withington*."

D. Old Mansion, Withington, Lancashire (another view).

$5\frac{1}{4} \times 8\frac{3}{8}$. Pencil.

E. Buildings, in a Cathedral Close (?).

$10\frac{3}{4} \times 8\frac{1}{4}$. Water colour. The buildings worked all in grey; perhaps this represents the first stage of the topographical drawings of this period.

Water-mark, J. Whatman.

F. Groups of Figures, &c.

$8\frac{7}{16} \times 10\frac{1}{16}$. Paper folded in halves. Pencil.

Reverse: Blots of water colour.

G. An old Church.

About $5\frac{1}{4} \times 4\frac{3}{4}$. Pencil.

Written in margin:—"Iron Lights up the glass."

Cf. Water colour of this building, 816c, N.G.

H. Old Church.

$7\frac{1}{2} \times 6\frac{1}{8}$. Water colour.

On back—"Wm. Turner," in ink, and in pencil; also "*June 30*," and "*September 1st, 1797*."

Exhibited Drawings, No. 816c, N.G.

I. Group of Figures outside Booth.

About $4\frac{1}{4} \times 5\frac{1}{2}$. Pencil.

J. Entrance Battle Abbey, Sussex.

11×9 . Pencil.

K. South-West Window of St. Alban's Abbey.

8×7 . Pencil.

L. Church, with square castellated Tower.

$9\frac{1}{2} \times 12\frac{1}{8}$. Pencil.

Churchyard with tombs in foreground.

M. St. Alban's Abbey.

$11\frac{1}{4} \times 15\frac{1}{2}$. Pencil.

N. River Scene in South Wales (?)

$8\frac{3}{8} \times 10\frac{5}{8}$. Water colour; a portion near centre—where the figures come—has been partially taken out, doubtless with a view to alterations.

O. Back view of Hotwells, from Gloucestershire side.

$7\frac{1}{4} \times 10\frac{1}{4}$. Water colour.

Based on pencil drawing, p. 3, "Bristol and Malmesbury" sketch book (VI).

P. River between Mountains.

$8\frac{3}{8} \times 9\frac{3}{4}$. Pencil, part in water colour.

Q. Storm on Rocky Coast.

$8\frac{1}{2} \times 10\frac{3}{4}$. Water colour.

On back, in ink—"Wm. Turner."

R. Storm on Rocky Coast; shipwrecked sailors on rocks in foreground.

$6\frac{5}{16} \times 9\frac{2}{16}$. Water colour.

S. Vessel at Sea.

$7\frac{3}{4} \times 8\frac{1}{2}$. Pencil.

T. Sailors getting Pigs on Board.

$8\frac{1}{2} \times 11$. Water colour.

On back, pencil sketch of figures with dog on board a vessel; also another rough sketch of figures embarking.

U. Bird's-eye view of Vessel in a Storm.

$7\frac{3}{4} \times 9\frac{3}{4}$. Pencil, partly coloured.

V. Scene on Rocky Coast.

$8\frac{3}{8} \times 10\frac{5}{8}$. Water colour.

Small fishing-boat in bay in m.-d., with back view of fisherman and dog running in foreground.

W. Fishermen on Stormy Shore (1).

$8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

X. Fishermen on Stormy Shore (2).

$8\frac{1}{4} \times 10\frac{3}{4}$. Pencil.

Another study of same subject. It may have been connected with XXIII, v, as the figures of running fisherman and dog in that water colour are similar to the figures on left of this drawing.

Y. Sketches of Fishwives, Boats, Carts, &c.

$8\frac{1}{4} \times 10\frac{3}{4}$. A number of small pencil drawings, the first few coloured.

Z. Ship and Boat off the Coast.

$11 \times 14\frac{1}{2}$. Pencil.

(26 drawings.)

A.D. 1794 (AET. 19).

XXIII.—MISCELLANEOUS (*continued*).**a. "Isleworth Mill."**

$10 \times 7\frac{3}{4}$. Pencil; on part of a sheet of an account book.

Written on water—"Reflections."

b. Part of Cathedral or Abbey Church, with Shops and Houses in foreground.

$6\frac{3}{4} \times 4\frac{1}{2}$. Pencil.

Written on top right hand corner—"Turtle Street, John Jorkins, Baker." The name of "Sidebottom" over foreground shop.

c. Half-Timbered House with Gable Roof.

$8\frac{1}{2} \times 5\frac{1}{2}$. Pencil.

On different parts of the surface of building initials are written, as "B", "P", "C", "D."

d. Part of a Building.

$9\frac{1}{8} \times 4\frac{1}{2}$. Pencil.

e. Building in Market Place.

$8\frac{1}{2} \times 10\frac{3}{4}$. Pencil; paper folded in halves, drawing on one half

f. Gothic Archway.

$8\frac{1}{4} \times 10\frac{3}{4}$. Water colour.

3rd Loan Collection, No. 72.

(6 drawings.)

1795 (AET. 20).

XXIV.—“ISLE OF WIGHT” SKETCH BOOK.

SCHEDULE NO. 264.

Sketch book, bound in calf, with four brass clasps.
 Turner's label on back—“95, *Isle of Wight*.”
 Executor's endorsement—“No. 264. 42 leaves with
 sketches—some in colour. (Sgd.) H. S. Trimmer.”
 Water mark, “E. and P., 1794.”
 Size of page— $10\frac{3}{8} \times 8$.

Written on inside of front cover—“*Size of Steephill 12 × 8*”
 (in ink),

and “*Steephill 12*

10

8” (in pencil) :

On inside of end cover (in ink),—“*Church at Newport, Isle
 of Wight. November 2, 1800.*

Winchester Cross. Mr. Alexander.”

On fly leaf (in ink) :—

“*Order'd Drawings.*

**Godshill*

†*Colwill Bay*

**Brading Harbour*

Carrisbrook Castle

} 10 . 7½. *Mr. Landseer.*

10 by 7. *Mr. Landseer and Sketch*

(in pencil)

†*Chale Farm*

Mottestone Mill

†*Totnell Bay*

Salisbury Porch

Front of Salisbury

} *Second size. Mr. Landseer.*

10 . 7½. *Mr. Landseer.*

} *Sir Richard Hoare.*

} *Size of Ely. 13.”*

And in top right hand corner (in pencil) :—

“*Steephill Cove*

Bembridge Mill, &c.

Godshill

†*Carisb. Cas.*

§*Appuldurcomb and*

Newport

} *Size of Steephill.*

Motteston Mill. Size of Chale, i.e., 8½ by 6½.”

- Page 1. A Mill ; probably Winchester City Mill.
 „ 2. “*Winchester City Mill.*” Pencil, with washes of Indian
 ink, sepia and red.
 „ 3. “*West Gate, Winchester.*”

* With pencil line drawn through

† Pencil cross against name.

‡ Crossed through in pencil.

§ A cross in ink at side of name

- Page 4. "Winchester Cross." (The Butter Cross, Winchester.)
 A water colour based on this drawing is now in Man.
 Whit. Inst., No. 269 (Taylor Bequest). $8\frac{1}{2} \times 6\frac{3}{4}$.
 An engraving of this water colour was published by
 Wm. Alexander and J. Powell, 30 July, 1800.
*See note of commission for this drawing on inside of
 cover.*
- " 5. Hill-side. (? St. Giles' Hill.)
- " 6. Large cruciform Church with central tower, with trees
 and houses on bank of stream. (? St. Cross.)
- " 7. }
 " 8. } Blank.
 " 9. }
- " 10. The Bargate, Southampton.
- " 11. Winchester Cathedral; from the Avenue. Pencil, with
 washes of Indian ink and sepia.
- " 12. Southampton (?). (Half of page cut away.)
- " 13. Blank.
- " 14. (a) Winchester Cathedral and St. Cross (?).
 (b) "*Salisbury, from Old Sarum . . .*"
 (A strip of paper cut out in centre of page.)
- " 15. Blank.
- " 16. West Front, Salisbury Cathedral.
- " 17. Part of Exterior, Salisbury Cathedral.
- " 18. "*Poultry Cross, Sarum.*"
- " 19. "*Close Gate, Sarum.*"
- " 20. Blank. Half page cut away.
- " 21. Old Building, Salisbury.
- " 22. Netley Abbey (near Southampton).
- " 23. Another view of Netley Abbey.
- " 24. Carisbrook Castle, from distance.
- " 25. Carisbrook Castle, from a distance. Slightly different
 view from p. 24. Water colour.
*Cf. a later drawing based on this, No. 781, N.G.
 (CXXI, R).*
- " 25a. Gate of Carisbrook Castle. Partly finished in water
 colour. No. 532, N.G.
- " 26. A Church (? Arreton).
- " 27. "*Chale Church.*" Written on foreground, "*Weeds and
 Briars.*"
- " 28. "*Chale Farm.*"
- " 29. "*St. Lawrence, Orchard's Bay.*" Partly finished in
 water colour.
- " 30. "*Steep Hill Cove.*"
- " 31. "*Mill Bay.*"
- " 32. "*Niton Church.*"
- " 33. Mill with water wheel.
- " 34. Fishermen with boats, &c., in foreground; windlass
 and cottage beyond.
- " 35. Cottages on Cliff.
- " 36. View from a height; ploughmen with horses in fore-
 ground, hill with obelisk (?) in mid-distance. Appul-
 durcomb Park. In margin is written, "*Pilasters
 between the windows and dresser.*"

- Page 37. Godshill Church. Church on hill, village below, sheaves of corn in foreground.
- „ 38. “*Mottestone Mill.*” Written on foreground, “*Broken G.*”
- „ 39. Freshwater Bay. Sea, sky, and part of cliff finished in water colour.
- „ 40. Commencement of sketch of clouds, distant cliffs, &c.
- „ 41. Alum Bay. Water colour.
- „ 42. “*Totland Bay.*”
- „ 43. “*Colwell Bay.*” Sky and water left blank, the rest carefully finished in water colour.
- „ 44. “*Newport.*” River in foreground, town and church in mid-distance, Carisbrook Castle in distance.
- „ 45. Blank.
- „ 46. Commencement of drawing of gable only.
- „ 47. Market Place, Newport.
- „ 47a. Newport Church. Water colour. Based on pencil drawing opposite on p. 48. The blue is faded through exposure, except in parts under mount.
First Loan Collection, No. 16 (now withdrawn).
See Note of commission for this drawing on inside of end cover.
- „ 48. “*Newport Church.*”
- „ 49. “*Nunwell and Brading from Bembridge Mill.*” Part of mill and distance finished in water colour.
- The following loose leaves may have belonged either to this book or to the “South Wales” sketch book (XXVI.) :—
- „ 50. Cliffs, with distant sea. Water colour.
- „ 51. Cliffs, with sea and a seated figure sketching. Water colour.
- „ 52. A cutting, with cart and horses. Water colour.
- (45 drawings.)

1795.

XXV.—SMALLER SOUTH WALES SKETCH BOOK.

SCHEDULE NO. 295.

Sketch book bound in calf, with three clasps (now broken); printed on back, in gold on red—“Sketches.”

Turner's label on back—“34. *S. Wales.*” On outside of cover is written in ink, “*South Wales.*”

Water mark—“E. & P. 1794.”

Size of page— $5\frac{1}{4} \times 8\frac{1}{4}$.

Executors' endorsement,—“No. 295. Contains 32 Sketches in pencil and colors.

(Sgd.) H. S. Trimmer,
C. Turner.”

Mr. Ruskin's endorsement on wrapper,—“295. Very early, and of little interest. 5 leaves taken out which were burnt at the edge.”

On inside of cover is written in pencil,—“*Lent Mr. Nixon, 2.12.6.*”

Page 1. The following is written in pencil :—

*"Sir Henry Mildmay, 21.**
*Marquis of Lorne, 21.**
Earl of Essex, 10.10.
*H. Mr. Lacelles, 5.5.**
 Teaching. { *Mr. Murwith (?)*.*
 { *Mr. Jones of Lewisham.*
 { *Mr. Davis* *do.*
 { *Miss Palin.*
 { *Miss Hawkins.*
 { *Mr. Goo'd.*
 { *Burner (· Barnet).*
 { *Mr. Munden, 2.12.6.**
 { *Caller, 10.10.**
 { *Mr. Landseer.**
 { *Colwell Hermitage Old House.**
 { *Chale Farm.**
 { *Mr. Walker of.**
 { *Rosomonds Row.*
 { *Mr. Beckford for the.**
 { *Plague of Egypt."**

„ 2. Commencement of sketch of exterior of building.
—“*Ivy.*”

„ 3. The Chain Gate, Wells.

„ 4. Part of West Front, Wells Cathedral.
No. 1, in 1st Loan Collection, as “Gothic Tower.”

„ 5. A Gateway, “*Wells.*” No. 19, in 5th Loan Collection.
(These are the five leaves referred to by Mr. Ruskin as
“taken out” and “burnt at the edge.”)

„ 6. “*New Passage, Monmouth.*”

„ 7. “*Penllyne Castle, Cowbridge*”—a distant view of.
In margin is written :—

“1. *Blue Grey.*

2. *Grey.*

3. *Grey Grey but D. G.*

4. *Same with Part Green.*

5. *Shadows 3 with W. Green.*

6. *More Green yet Warm.*

Sky Warm Ocker Grey.”

There is a “6” on foreground, but no other numerals
on the drawing.

„ 8. “*Llanblithan Castle, Cowbridge.*”

„ 9. “*Newport on Usk.*”

„ 10. “*Cardiff.*” Bridge and Castle.

„ 11. Interior of Ewenny Priory.

This represents exactly the same view as the water
colour in the Corporation Art Gallery, Cardiff (Pyke
Thompson Bequest), which was probably exhibited
at the Royal Academy in 1797.

* Names starred are crossed through.

Another version of this view is in possession of the Rev. E. S. Dewick ; this is described by Dillon as "similar to above, but less highly finished," and he dated it conjecturally as "1795-96." I am inclined to think it may be a copy of the Cardiff picture by another hand.

- Page 12. "*Margam Hill.*"
 „ 13. Blank.
 „ 14. Swansea Bay.
 „ 15. "*Neath.*"
 A water colour based on this drawing was engraved by G. Murray, and published in the "Pocket Magazine," October 1, 1795.
 „ 16. Ruins : probably of the Abbey Church, Neath.
 „ 17. "*Milford Haven.*"
 „ 18. A large rock.
 „ 19. Rocks on the sea coast.
 „ 20. "*St. Bride's Bay.*"
 „ 21. Rocks on sea coast.
 „ 22. Rocks on sea coast.
 „ 23. Distant mountains. Pencil, with wash of light crimson lake over part.
 „ 24. On the quay, with shipping and figures.
 „ 25. Trees by side of lake. Water colour.
 „ 26. Study of foliage on hill-side. Water colour.
 „ 27. Commencement of a sketch of distant trees, &c.
 „ 28. Distant town among foliage, with ploughed fields in middle distance. Water colour.
 „ 29. Blank.
 „ 30. Distant view of valley and mountains. Water colour.
 „ 31-34. Blank.
 „ 35. Blank.
 „ 35a. Rough sketch of trees.
 „ 36-79. Blank.
 „ 80. Blank.
 „ 80a. Rough sketch of trees.
 „ 81. Blank.
 „ 81a. Rough sketch of trees.
 „ 82. Blank.
 „ 82a. Two mounted figures descending mountainous path by sea shore.
 „ 83. Blank.
 „ 83a. Rougher version of same subject.
 „ 84-86. Blank.

(32 leaves drawn on.)

1795.

XXVI.—“SOUTH WALES” SKETCH BOOK.

SCHEDULE No. 176.

Sketch book bound in calf, with four clasps.

Turner's label on back,—“*South Wales—Mon.*”

Size of page, $10\frac{3}{8} \times 8$ ($10\frac{3}{8}$ is the measurement on extreme right of page, on left it is rather larger, but it never quite reaches $10\frac{1}{2}$).

Water mark, J. Whatman, 1794.

Executor's endorsement,—“No. 176. (Sgd.) George Jones.”

Mr. Wornum's endorsement, “Two out, R.N.W., 1868.”

On inside of cover and on first two fly-leaves the following is written (most of it in ink, not in Turner's writing;—Turner's own remarks are in pencil, and have been printed in *italics*):—

“**Wells.** 120 miles from London. ×

The Cathedral, the painted windows in do.—particularly the East—Chapter House, and Cloister very fine. A good library. The Bishop's Palace. Market Cross.

Wokey Hole, 2 miles.

Wokey Hole, a cavern on the Mendip Hills.

Cheddar, 10 miles.

On the Mendip Hills—view the deep valley or cleft that runs into the hill. These rocks are very beautiful.

To **Cross, 3 miles** (nothing particular).

To **Bristol Wells, 20 miles (and City).** ×
Bush Inn.

St. Mary Radcliffe—view Hogarth's Pictures in do. at the Altar Piece.

To the **Aust Passage, 12 miles** to the Passage house at **Beachley.**

To **Newport, 19 miles.**

Pass through Chepstow and **Carwent.** View the walls and the tessalated pavements, Newport Castle.

Cardiff, 12 miles. *Cardiff Arms.* ×

View the Castle and Church.

To **Landaff, 2 miles.** *No inn.*

The ruin of an old cathedral.

To **Cowbridge, 11 miles.** *Only the gate remaining.* ×

2 miles before Cowbridge, 1 mile towards St. Donats,
distant view of Penlyn Llanblythan Castle Gate.
Castle.

To **St. Donats, 8 miles.**

The old castle near the sea shore. There are some remarkable caverns about 2 miles off worn into the cliff.

To **Ewenny** or **Wonny** (as it is commonly called), 6 miles. *No inn.*

An ancient fortified priory. The church. *Saxon.*

To **Pile**, a small village, 6 miles.
Nothing mentioned."

(End of first page.)

(Commencement of first fly-leaf.)

"To **Margam**, a seat of Mr. Talbot, 3 miles.

An abbey and chapter house. The church and monuments.—An old Saxon cross in the village. *Part of the Chapter House fallen since 1795.*

To **Aberavon**, 3 miles.

View the copper works.

To **Neath** by Breton Ferry, 6 miles.

1 mile from Neath Abbey. Inn. × Neath Castle.

Very fine views along the shores. See the cascade at Molincourt, 7 miles up the Neath River, return by the turnpike road which leads from Neath to Brecknock.

To **Aberdylis**, $2\frac{1}{2}$ miles from Neath.

Rocks and waterfall well worth attention. Neath Abbey.
On the road. One mile.

To **Swansea**, 9 miles. *Mackworth Arms.*

Nothing is mentioned but the ruins of an old castle.

To **Morris Town**, 2 miles above Swansea.

The turnpike road crosses the River Tawy over a very fine bridge.

To **Pont Aberdulos**, 10 miles.

Here ends the County of Glamorgan. No particular curiosity is mentioned.

To **Kidwelly**, 14 miles.

Ruin of a castle worth notice—and the church.

Kidwelly to Larn Ferry, 4 miles.

| | |
|--------------------------------|--|
| To Carmarthen, 9 miles. | $\left\{ \begin{array}{l} \text{Remains of the Castle.} \\ \text{No mention is made of} \\ \text{the antiquities of either of} \\ \text{these places here.} \end{array} \right.$ |
| To St. Clear , 9 miles. | |

Larn to Llanstephen, 5 miles along the shore.

To **Tenby**, 20 miles. *Walls. × White Lyon Inn.*

Before you visit Tenby view the **Castles** at Llanstephen and Laugharn (**Larn**, as it is called). Llanstephen Castle stands at the entrance of the River Towy. At Tenby view the cliffs, caverns, rocks, Islands, &c., &c.

To **Pembroke**, 10 miles. *Manobeir Castle, 2 miles from Tenby.*

Carew Castle, the woods of Laurenny form some of the views exhibited on the road. At Lamphey Village is the ruins of a bishop's palace. Pembroke Castle and Round Tower. *Carew, 2 miles from Pembroke."*

(End of second page.)

(Commencement of third page of itinerary.)

“To **Haverfordwest**, 16 miles (by water). ×

The old castle hardly worth notice. *Converted into a goal.*

Picton Castle and back, 10 miles.

The old castle scarcely worth visiting. *A seat of Lord Minto.*

To **St. David's** and back, 36 miles. *No inn.*

On the right you pass the (...?), a considerable **tower**, the remains of Roche Castle. At St. Bride's Bay a fine sea view. St. David's Church. The ruins of the Bishop's Palace.

To **Narbeth**, 10 miles.

On the left, about 2 miles distant, stands Langhaddon Castle, a considerable ruin.

To **St. Clear**, 13 miles.

On coming out of Narberth you have a view of the remains of a castle. All this road is very picturesque.

To **Carmarthen**, 9 miles. *Ivy Bush Inn.*

Nothing worth visiting. *Caerkinan Castle, 5 miles from Landilo.*

To **Landilo**, through Lord Dynevor's grounds, 18 miles.

The River Towy (which passes by Carmarthen and empties itself into the sea at Lanstephan) in the middle of the valley, and on a hill stands Druslwyn Castle. A little farther is Grongar Hill, Newton (Lady Dincoor's seat), very beautiful.

To **Landoverly**, 12 miles.

A good bridge and an old castle.

To **Brecknock**, 20 miles. *3 bridges and a castle.*

× *Golden Lion Inn.*

Fine mountainous view along this road. Ascend the highest mountain, called the Van of the Beacon. The Priory Church at Brecknock.

× To **Abergavenny** (by Langhore Pool), 22 miles.

View this pool. On the road you will pass the Castles of **Rulch**, Crickhowel, and Tretover. *A castle and bridge.*

To Monmouth, 16 miles. *Munow Bridge.*

To **Ross**, 12 miles by land. *Goodrich Castle.*

Fine views on the River Wye.”

(End of 3rd page of itinerary.)

(Commencement of 4th page of itinerary.)

“To **Monmouth** by water, 22 miles.

Very fine picturesque country.

× To **Chepstow** by water, 24 miles.

Tintern Abbey, the rock and woods of Piercefield, Chepstow Castle.

To Nuneham Passage House, 16 miles.

Fine views of the River Severn—very curious to see the bore of head of the tide come in, when the wind is favourable.

To Newport, 14 miles.

To Berkley Castle, 2 miles. *Inhabited by Lord Berkley.*

To Thornbury, 8 miles.

Curious Gothic architecture in this town.

To Bristol, 10 miles.

To Bath, 13 miles.

To Salisbury, 38 miles.

× *Places mark'd thus have good inns.*

*Monmouth.**

Views up the Wye from Wye Bridge to New Weir and Which Church. The Castle Walls and Castle Bridge. Monnow and Wye Bridges. The Iron Works. King's Arms Inn. ×"

(End of 4th page.)

(Commencement of 5th page.)

The following is in ink and in Turner's handwriting ; the × against some of the titles is in pencil :—

"Order'd Drawings.

| | | |
|--|---|---|
| × <i>Landaff Cathedral</i> | } | <i>Dr. Mathews, Hereford. Size of the sketch. 4 t 2.†</i> |
| <i>Fisherman's Cottage</i> | | |
| × <i>Cascade ("Hampton" added and smudged out)</i> | } | <i>Lord Viscount Malden, Hampton Court.</i> |
| × <i>Oak</i> | | |
| × <i>Chaple. 13.17.</i> | | |
| × <i>N. Front</i> | | |
| × <i>S. Front</i> | } | <i>Mr. Landseer.</i> |
| × <i>Walls of Tenby—Size of the sketch.</i> | | |
| <i>Brecknock Castle</i> | | |
| <i>Ross</i> | | |
| <i>Ross Market House</i> | | |
| <i>Walls of Tenby</i> | } | <i>Mr. Lambert—Size of the sketches."</i> |
| <i>St. Davids Pallace</i> | | |

(The following is all in pencil.)

- "Landowrow Mill.—Mr. Laurie.*
 × *Aberdillias Mill.—Mr. Mitchells. Size of Landilio Bridge.*
Newport Castle.—Mr. Kershaw.
N. Front of Hampton Court } *Sir Richard Hoare."*
S. F. _____

* This paragraph is in Turner's writing—the ink as well as pencil additions.

(† "4 t 2" is written over "2 G," which was written first and then smudged with the finger. The numbers seem to refer to the price of the drawings, and mean four guineas (or pounds) for the 2.)

Written in pencil by Turner on inside of end cover,—
"Mr. Thomas Edwards, Carmarthen, Attorney."

This book was lent to Oxford, and was described in the inventory as, "7th Extra Piece," "Early English Book."

Whilst at Oxford 25 pages were cut out, mounted and framed, no record being made of positions of these leaves. As the first 39 pages of the book were numbered in pencil by Turner it has been possible to reconstitute this part of the book.

- Page 1. Wells Close.
- " 2. Wells Cathedral. Exhibited Drawings, No. 449, N.G.
- " 3. Ruined Castle at Newport. Exhibited Drawings, No. 448 N.G., as "Caernarvon Castle."
- " 4. Llandaff Cathedral.
 (The water colour of Llandaff Cathedral—
 XXVIII, A—(Exhibited Drawings, No. 795, N.G.)
 is based upon this drawing. It was probably the
 drawing exhibited at the Royal Academy in 1796.)
 Written in margin—"Purple and Green . . ."
 Written on back—"Dr. Matthews, 2."
- " 5. Gateway, &c., of ruined castle. Probably Llandaff Castle.
- " 6. Aberdulais Mill.
- " 7. A waterfall.
- " 8. Melincourt Fall, Vale of Neath (near Abergarnedd, on River Clydach). Pencil, part in water colour.
 Oxford Loan, 89-18, as "High Force of Tees."
- " 9. A waterfall. Pencil and water colour.
- " 10. Two wheels of water mill.
- " 11. A water mill.
- " 12. Rocks and torrent. Pencil, part worked in water colour (black, blue, and light red or burnt sienna only).
 5th Loan Collection, No. 30.
- " 13. Hilly country beside river; vessels in river.
 Written in corner :—
*" Warm Purple yet Greenish.
 Shadows Water l.
 Stronger—
 Warm Shadow of Grey.
 Sand."*
- " 14. "Breton Ferry."
- " 15. A boat, nets, boat-hook and oars, with overhanging branches; a fisherman's cottage beyond. On back, written in pencil,—"*Dr. Matthews 2.*"
 An unfinished water colour (XXVIII, S) based on this sketch was reproduced in Cook's "Hidden Treasures" (p. 42) as "Bay in the Isle of Wight (?)."
- " 16. "Kidwelly Castle."
 Written in corner :—"Bright Orange stains Bright S.G. and Ocker R. Irony Grey on the D.B. Umber," (Oxford Loan Collection, 72-62b.)
- " 16a. Blank.
- " 17. Part of Kidwelly Castle.

- Page 18. Ruins of Llanstephen Castle, with kiln in foreground.
Cf. XXVIII, D.
- „ 19. Llaugharne Castle. Written in corner : —
 „ 1 *B. Grey.*
 „ 2 *Grey.*
 „ 3 *W. Grey.*
 „ 4 *Green Water*” (?).
 (Oxford Loan Collection, 71-63.)
- „ 20. “*Gate Holm Stack.*” Pencil, part in water colour.
 (Sixth Loan Collection, No. 2.)
- „ 21. “*Laugharne Castle.*” (Fourth Loan Collection, No. 1.)
- „ 22. A rocky bay (probably in Carmarthen Bay). Partly finished in water colour.
See XXVIII, E, for a drawing based on this study.
- „ 23. “*Walls of Tenby.*” (Sixth Loan Collection, No. 14.)
- „ 24. Part of ruins of Carew Castle.
- „ 25. Carew Castle. (Exhibited drawings, No. 622*a*, N.G.)
- „ 26. “*Carew Castle Mill.*”
- „ 27. “*Hook, Pembrokeshire.*” Pencil, part water colour.
 (Exhibited Drawings, No. 759, N.G.)
- „ 28. Ruins, with winding river and mountains in distance.
- „ 29. “*St. David's Head, from Porthsallie Bay.*” Finished water colour, signed, and mounted by artist. The title, “*St. David's Head,*” was printed by artist on the decorative border of mount.
 Exhibited Drawings, 401, N.G., as “*The Mewstone, Plymouth Sound*” (about 1791). Mr. Ruskin's note in his second catalogue,—“*Interesting as the first thought of one of his best known works.*”
- „ 30. Rocky Coast. Probably in St Bride's Bay.
- „ 31. “*Knolton Bay Mill.*” (Nolton Haven, St. Bride's Bay.)
- „ 32. Rocks on Coast. “*Ramsey Island.*”
- „ 33. “*Bishop and Clerks.*”
- „ 34. Rocks on Coast, with boats. Partly finished in water colour. (Oxford Loan Collection, 16, as “*Sea surf.* Earliest try at it.”
- „ 35. Ruins of Bishop's Palace, St. David's.
- „ 36. “*Bishop's Throne, St. David's Cathedral.*”
- „ 37. “*Bishop Vaughan's Chapel, St. David's.*” Pencil, partly coloured. (Fifth Loan Collection, No. 31.)
- „ 37*a*. Blank.
- „ 38. “*Llandowro Mill.*” *Cf.* XXVIII, B.
- „ 39. Gateway of ruined Abbey.
- „ 40. Interior of St. David's Cathedral (?). Pencil, part water colour.
- „ 41. Rocks on Coast. Written on water,—“*Dark O. Green.*”
- „ 42. Missing.
- „ 43. Water Mill and dock leaves.
- „ 44. Blank.
- „ 45. Water Mill, with figures.
- „ 46. Missing.
- „ 47. “*Wye Bridge, Hereford.*”
- „ 48. Porch on north-west of Hereford Cathedral.

- Page 49. An old oak tree in the grounds of Hampton Court.
See "Order'd Drawing" of "Oak" for Lord Malden,
 on p. 5 of this sketch book.
 This is probably the water colour, now in the Man-
 chester Whitworth Institute, described as "Cassiobury
 Park, near Watford" (No. 78).
- „ 50. The Cascade, Hampton Court.
See order for water colour of this subject for Viscount
 Malden, afterwards the Earl of Essex, p. 5.
 This is probably the drawing now at the Victoria and
 Albert Museum described as "A waterfall" (1682—'71).
 It is signed and dated 1795, and said to be from the
 collection of Lord Essex.
- „ 51. A view of Hampton Court, Herefordshire. An engraving
 of a water colour of this view was published in
 the "Copperplate Magazine" on 1st September, 1797.
- „ 52. Another view of Hampton Court. The "Chaple" for
 Lord Malden.
 Water colour now in Manchester Whitworth Institute
 as "Cassiobury—View of Chaple" (No. 77).
- „ 53. Hampton Court, Herefordshire. Water colour for Lord
 Malden; now in Manchester Whitworth Institute as
 "Cassiobury—Front" (No. 79).
- „ 54. View of "*Ross*," Hereford.
- „ 55. Ross Market Place. This drawing was cut out and
 loose. It probably belongs here. *See* order for "Ross
 Market House" from Mr. Lambert, p. 5.
- „ 56. "*Goodrich Castle*," on the River Wye.
- „ 57. Missing.
- „ 58. River, with steep banks; probably the River Wye.
- „ 59. Another view on same river.
- „ 60. Blank.
- „ 61. River scene.
- „ 62. "*Monmouth*."
- „ 63. "*Monow Bridge, Monmouth*," sometimes called "Gate-
 way and Bridge, Ragland."
- „ 64. Blank.
- „ 65. "*West Gate Bridge, Gloucester*."
- „ 66. Blank.
- „ 67. Building in Market Place.
- „ 68. Blank.
 Reverse: Gloucester Cathedral, from the south-west.
- „ 69. Blank.
 Reverse: Hereford Cathedral.
- „ 70. Missing.
- „ 71. Blank.
 Reverse: The Hereford Chair, Hereford Cathedral.
- „ 72. The Crypt, Hereford Cathedral. Water colour.
 Exhibited Drawings, No. 634, N.G., as "Crypt, Canter-
 bury Cathedral."
- „ 73. Blank.
 Reverse: A cottage.
- „ 74. Mill and stream, rough water. Pencil, part water
 colour. (Oxford Loan, 87—15.)
- „ 75. Old cottages and sheds beside river,

- Page 76. Bridge, with houses on banks. Part in water colour.
 „ 77. Bridge, with houses and church.
 „ 78. Blank.
 Reverse : Part of bridge, with houses, and figure in
 punt. (Same bridge as pp. 76 and 77.)
 „ 79. River scene. Pencil, part water colour.
 „ 80. }
 „ 81. } Missing.
 „ 82. }
 „ 83. Blank.
 Reverse : Mansion, with pond in foreground ; cart,
 with two horses, dogs, &c., on road.
 „ 84. Missing.
 „ 85. Blank.
 Reverse : Cottage, with figure
 „ 86. Missing.
 „ 87. Blank.
 Reverse : Landscape, with figures.
 „ 88-90. Blank.

The following pages appear to have belonged to this book, but
 I am unable to place them in position :—

- „ 91. “*Brecknock Castle.*” Exhibited Drawings, No. 623b,
 N.G. (Probably the missing page 42.)
 „ 92. A gateway.
 „ 93. A gateway. Pencil, part in water colour. Exhibited
 Drawings, No. 806, N.G., described (erroneously) as
 “*Woodcroft Castle, Northamptonshire.*”
 „ 94. Maidstone Bridge, with houses and shipping. Pencil,
 part in water colour. (Oxford Loan Collection,
 90—12.) On back, in ink—“*Maidstone Bridge, 110.*”
 „ 95. Ruins of Allington Castle, near Maidstone. Pencil,
 partly finished in water colour. On back, in ink—
 “*Allington Castle, on the Medway, 109.*”
 „ 96. A kiln. Pencil, part in water colour.
 „ 97. Christchurch, Oxford. Pencil, part in water colour.
 (Oxford Loan, 86—3.)
 „ 98. Ruins.
 „ 99. “*North West*” view of “*St. Mary Redcliff,*” Bristol.—
 “*The stone grey and brown,*” and “*Queen with*
 “*Crown and Book.*” Pencil. Exhibited Drawings,
 No. 524a, N.G.

(83 leaves drawn on.)

1795* (AET. 20).

XXVII.—MISCELLANEOUS.

- A. Ruins of Norman Church, with cylindrical columns.
 $10\frac{3}{4} \times 8\frac{1}{2}$. Pencil.
 B. South-East View of St. Martin's Church, Salisbury,
 with Spire of Salisbury Cathedral in distance.
 $9\frac{1}{2} \times 17$. Pencil.

C. Castle : beginning of Sketch.

About $6\frac{1}{4} \times 9\frac{1}{4}$. Pencil.

D. Christchurch, from the Cornmarket, Oxford : with the "ROE BUCK" in foreground.

$8\frac{1}{4} \times 10\frac{1}{8}$. Pencil.

Written in margin, — "*Randall, Hat Manufacturer, Turner (?), Brandy Merchant.*"

Water mark—"J. Whatman, 1794."

E. Oxford High Street, with St. Mary's.

$8\frac{1}{4} \times 9\frac{1}{2}$. Pencil.

F. Cowes Castle, Isle of Wight.

$12\frac{1}{8} \times 17\frac{1}{4}$. Water colour.

In foreground, fishermen with boats, vessels with sails set on the Solent; beyond, the coast of Hampshire.

An unfinished engraving of this subject (with slight differences from this view) is included among J. Landseer's unpublished "Views in the Isle of Wight."

G. Salisbury Cathedral.

Wash drawing, in blue and brown.

4th Loan Collection, No. 3.

H. Trees and their Reflections.

$8\frac{1}{4} \times 10\frac{3}{4}$. Water colour.

I. Windmill on Hill.

$7\frac{5}{8} \times 11$. Water colour.

Windmill on crest of hill, with valley and winding river in middle distance; sunset effect. Mounted, with border worked by Turner.

J. Church and Churchyard near River.

$8\frac{3}{4} \times 13\frac{1}{2}$. Water colour.

K. View from Richmond Hill.

$5\frac{1}{2} \times 8\frac{3}{8}$. Water colour, unfinished.

L. View of River, with Bridge and Town in middle distance.

$9\frac{1}{2} \times 13\frac{1}{2}$. Water colour.

M. Town and Bridge.

$9\frac{1}{2} \times 13\frac{1}{2}$. Water colour, unfinished.

Probably the same place as preceding drawing.

Exhibited Drawings, No. 698, N.G.

N. A Water Mill.

10 × 15. Water colour, unfinished.

On back :—"108. *Honilton*" (or Houston, or Hamton) "*Mill*."

Exhibited Drawings, No. 531, N.G., as "Early study of a cottage roof."

O. A Water Mill.

11 $\frac{3}{4}$ × 19. Water colour, unfinished.

A different mill from preceding drawing,

P. A Windmill.

10 $\frac{3}{4}$ × 7 $\frac{3}{4}$. Water colour.

Exhibited Drawings, No. 804, N.G., as "Cottage and Windmill (early)."

Q. Llanthony Abbey.

10 $\frac{7}{8}$ × 17 $\frac{1}{4}$. Water colour, unfinished.

Abbey in middle distance, with mountains beyond, and torrent in foreground.

Probably about 1793 or 1794. *Cf.* next entry.

R. Llanthony Abbey.

12 $\frac{7}{8}$ × 16 $\frac{3}{4}$. Water colour, with decorative border, most of which has been cut away.

Signed and dated in ink—"W. Turner, 1795"; the name partly erased with knife.

Another (and, I think, later) version of preceding drawing.

Exhibited Drawings, No. 638, N.G.

(A smaller version of this subject is now in possession of T. E. Watson, Esq., J.P., of Newport, Mon.; signed and dated 1795.)

S. Cottages and Boats on Coast.

8 $\frac{1}{4}$ × 10 $\frac{3}{4}$. Water colour.

Fishermen's cottages with boats drawn ashore in foreground; on one of the sails the name "*Turner*," on the other "*Gravesend*."

On back "*Turner*" is written in ink and the number "46" twice in pencil.

T. A Lighthouse, from the Land.

9 $\frac{1}{2}$ × 14 $\frac{1}{4}$. Water colour, unfinished.

Evening scene, storm approaching, with lighthouse in middle distance; fishermen hauling boats up the beach in foreground.

U. Cottage, with Ruins on a Hill.

8 $\frac{1}{4}$ × 10 $\frac{1}{2}$. Pencil.

V. Mill and Stream.

$10\frac{1}{2} \times 13\frac{1}{2}$. Pencil, part in water colour.
(Oxford Loan, 14-14.)

W. Buckingham Gate (near Hungerford Bridge).

$11\frac{7}{8} \times 16\frac{7}{16}$. Pencil, with parts finished in water colour.
Exhibited Drawings, No. 441, N.G.

X. St. Mary's and the Radcliffe Camera from Oriel Lane, Oxford.

$20\frac{3}{4} \times 15\frac{1}{8}$. Unfinished water colour.
Probably based on earlier drawing of same subject (XIV, c).

(24 drawings.)

1796* (AET. 21).

**XXVIII.—WATER COLOURS CONNECTED WITH
“SOUTH WALES” TOUR, &c.**

A. Llandaff Cathedral.

$14\frac{1}{16} \times 10\frac{3}{16}$. Water colour.

Exhibited Drawings, No. 795, N.G.

Based on sketch, “South Wales” Sketch Book (XXVI),
p. 4.

This was probably the drawing exhibited at the Royal Academy in 1796.

B. Llandowror Mill.

$16\frac{1}{4} \times 9\frac{3}{4}$. Monochrome wash.

Based on sketch, “South Wales” Sketch Book (XXVI),
p. 38.

C. Gateway of ruined Abbey.

$16\frac{1}{4} \times 10$. Unfinished water colour.

Based on sketch, “South Wales” Sketch Book (XXVI),
p. 39.

D. Llanstephen Castle : Moonlight.

$8\frac{1}{4} \times 10\frac{3}{4}$. Unfinished water colour.

Moon rising above ruins on hill in middle distance ; boats
in river below, with furnace in foreground.

Based on sketch, “South Wales” Sketch Book (XXVI),
p. 18.

E. Scene in Caermarthen Bay.

$9\frac{3}{4} \times 13\frac{3}{4}$. Unfinished water colour.

Based on study, “South Wales” Sketch Book (XXVI),
p. 22.

F. The Top of the Hill.

$7 \times 10\frac{1}{8}$. Water colour.

Top of hill, with trees, and a traveller nearing the top ; beyond, landscape with winding rivers and mountains.

G. Water Mill, with Bridge.

$5\frac{1}{2} \times 10$. Water colour.

H. A Transparency.

$12\frac{7}{8} \times 9\frac{3}{8}$. Water colour.

A cottage, with peasant leaning on wall, and smoking a pipe, a lighted lantern on the ground at his feet.

On back, the cottage, &c., darkened with indigo and black, except where light of lantern comes ; sunset effect on the sky.

When held up to the light, the daylight scene becomes transformed into an evening effect.

I. A Church.

$10\frac{3}{4} \times 8\frac{1}{2}$. Water colour.

J. Old London Bridge, with St. Magnus the Martyr and the Monument.

$10\frac{7}{8} \times 7\frac{7}{8}$. Pencil.

Once No. 66 in 3rd Loan Collection (withdrawn September, 1904). *Cf.* next entry.

K. Old London Bridge.

$13\frac{5}{8} \times 8\frac{5}{8}$. Water colour.

Based on preceding drawing (XXVIII, J).

L. Woody Landscape.

About 13×17 . Water colour.

1st Loan Collection, No. 148.

M. Moonlight between Trees.

About $16\frac{1}{2} \times 11$. Wash drawing in brown and black.

1st Loan Collection, No. 139.

N. Water Mill and Farm Buildings.

About $11 \times 8\frac{1}{4}$. Pencil, partly finished in water colour.

6th Loan Collection, No. 3.

O. Ruined Castle beside River.

About $8\frac{3}{16} \times 10\frac{1}{16}$. Pencil.

6th Loan Collection, No. 11.

P. On Coast, with distant Cliffs.

About $8\frac{1}{4} + 10\frac{3}{4}$. Water colour.
Possibly leaf from a sketch book.
On back in ink—"126."

Q. Cardiff Castle and Bridge.

$9 \times 13\frac{3}{4}$. Water colour.
Formerly No. 36 in 4th Loan Collection, as "Warkworth Castle and Bridge."
Cf. p. 10, "Smaller South Wales," Sketch Book (XXV).

R. Ruins of Valle Crucis Abbey.

$18\frac{1}{8} \times 14\frac{3}{4}$. Water colour.
Pool, with pigs in foreground, Dinas Bran in distance.

S. Fishermen's Cottages on Coast.

$10\frac{3}{4} \times 15$. Water colour.
Based on pencil sketch, p. 15, "South Wales" Sketch Book (XXVI).

T. Fisherman's Cottage seen through Arch of Bridge.

$13\frac{1}{8} \times 17\frac{3}{8}$. Water colour.
(20 drawings.)

1796* (AET. 21).

XXIX.—MISCELLANEOUS.**A. Cornfield with Reapers.**

6×7 . Water colour.

B. Bridge, with Church beyond.

$3\frac{1}{16} \times 4\frac{1}{16}$. Sepia.
Small cardboard, mounted.
(Query by Turner.)

C. Sea Piece : Vessels off Coast.

$3\frac{1}{16} \times 4\frac{1}{16}$. Water colour.
Cardboard, mounted.
(Query by Turner.)

D. Landscape with Mountains : reapers in a field in middle distance.

$3\frac{1}{16} \times 4\frac{1}{16}$. Water colour.
Cardboard, mounted.
(Query by Turner.)

E. Various Figures.

9 × 6½. Pencil.

Man on horseback talking with man on foot, a child and dog standing near; beyond, a figure leaning against boat.

On back, rough sketch of vessel in full sail.

F. Study of Masonry, &c.

10 × 7. Water colour.

Piece of paper folded in halves. On one half a small study in water colour of part of brick wall; on other a rough pencil sketch of group of seated figures.

G. Studies of Cows.

8½ × 10¾. Pencil, some in water colour.

H. Study of Dock Leaves

7¾ × 5½. Pencil.

Also a group of children, seated.

I. A Boar Hunt.

7¾ × 11. Pencil.

Water mark, 1795.

Probably a copy.

J. Distant Buildings: two landscape strips.

6 × 7½. Water colour.

K. Boreas.

4¾ × 5½. Pen and ink.

L. Studies of Clouds.

8¼ × 6½. Water colour; blue and black.

M. A Cottage.

3½ × 4½. Pen and wash.

(Query by Turner.)

N. An Aged Beggar.

10¾ × 9¾. Pencil, red chalk and wash.

Reverse: A sleeping cat. Red chalk and wash.

Water mark, 1794.

O. An Old Man and Boy.

13½ × 9½. Water colour.

Signed, "W. T."

P. Two Soldiers.

13½ × 9½. Water colour.

Reverse: Profile of man with open mouth. Pencil.

Signed, "W. T."

(Query copy.)

Q. A Man's Head.

$9\frac{1}{2} \times 6\frac{3}{4}$. Stump, black and red chalk.

R. A Lost Profile and Hands.

$13\frac{1}{4} \times 10\frac{1}{2}$. Pencil and red chalk.

S. Landscape, with Ruined Castle on Hill in centre and Town beyond.

$10\frac{1}{4} \times 14\frac{1}{4}$. Water colour.

T. Landscape, with Buildings and Ruined Castle on Hill.

$9\frac{1}{2} \times 13\frac{1}{2}$. Water colour.

U. The Mouth of the Severn (?).

$11\frac{1}{2} \times 18\frac{3}{4}$. Water colour.

V. Part of Interior of Ely Cathedral (?).

$12\frac{1}{2} \times 10\frac{1}{8}$. Pencil, on sugar loaf paper.

W. Part of Interior of Ely Cathedral (?).

$12\frac{1}{2} \times 10\frac{1}{8}$. Pencil, on sugar loaf paper. Written in margin, in ink—"Out of Invent. 378. J.R."

X. Cottage Interior.

$7\frac{7}{8} \times 10\frac{11}{16}$. Water colour, carefully finished and signed in two places, "*W. Turner.*"

Exhibited Drawings, No. 406, N.G.

Perhaps "Internal of a Cottage: a study at Ely," exhibited R.A., 1796.

(24 drawings.)

1796* (AET. 21).

XXX.—"STUDIES NEAR BRIGHTON" SKETCH BOOK.**SCHEDULE No. 349.**

Sketch book, bound in leather, with title "Views" printed in gold letters on red label on back.

Turner's label on back—"22. *Studies, Brighton*"—"Studies near Brighton" written in ink on one of covers.

Executor's endorsement—"No. 349. Contains 27 leaves in pencil and color. (Signed) C. Turner."

Water mark—1794.

Size of page— $4\frac{1}{4} \times 5$.

Some of the leaves are white, the remainder blue; a number of the blue leaves have been prepared with a wash of brown.

Mr. Ruskin's endorsement on wrapper—"349 invent. Two studies of pigs cut out. One or two interesting waggons and sheep left."

- Page 1. Commencement of sketch.
- „ 2. Line of cliffs on coast.
- „ 3. A waggon, with team of horses and waggoner. Water colour.
(Leaf cut out.)
- „ 4. Studies of sheep. Water colour. Also, A pack-horse. Pencil.
- „ 5-25. Blank.
- „ 26. Prow of sailing packet.
- „ 26a. } The Town Cross, Chichester.
- „ 27. }
- „ 28. Vessel sailing.
- „ 29. Scene on deck of sailing vessel; passengers sitting about.
- „ 30-31. Blank.
- „ 31a. } Hills sloping to the sea.
- „ 32. }
- „ 32a. Capital of pillar and other architectural details. Probably of the interior of Chichester Cathedral.
- „ 33. Part of interior of Chichester Cathedral (?).
- „ 33a. Do. Do.
- „ 34. Do. Do.
- „ (Leaf torn out.)
- „ 35. Lighthouse and cliffs.
(Leaf torn out.)
- „ 36-47. Blank.
- „ 48. Ruins of church.
- „ 48a. Side view of sailing boat.
- „ 49. Blank.
- „ 49a. } Cottages and cliffs.
- „ 50. }
- „ 50a. } Front view of fishing boat.
- „ 51. }
- „ 51a. Passengers on sailing boat.
- „ 52. Blank.
- „ 52a. Side view of sailing vessel. Water colour.
- „ 53-57. Blank.
- „ 58. Sailing boat.
- „ 58a. Rowing boats.
- „ 59-84. Blank.
- „ 85. Study of clouds. Water colour.
- „ 86. Blank.
- „ 87. Study of clouds over sea.
- „ 88. Blank.
- „ 88a. Waggon with horses; back view. Pencil and white chalk.
- „ 89. Peasant women and children. Pencil and white chalk.
- „ 89a. Study of sea. Water colour.
- „ 90. Blank.
- „ 90a. Boat with fisherman.
- „ 91. Two students in caps and gowns walking.
- „ 92. Unloading vessel at low tide. Water colour.

Page 93. Study of pigs,—Exhibited Drawings, No. 565*a*, N.G.—together with a study of a donkey.

[Mr. Ruskin says of these studies :—" Both wonderful, quite beyond telling. There is an etching of Rembrandt's which approaches the upper study, but by no means equals it. Examine it for a quarter of an hour through a magnifying glass and you will see something of what it is." See Cook's "Ruskin on Pictures," p. 232.]

- .. 94. Study of pigs. Exhibited in frame of "Five Studies," No. 407, N.G.
- .. 95. Study of head of rowing boat. Sepia and Chinese white. No. 534*b*, N.G.
- .. 96. Study of stern of rowing boat. Sepia and white. No. 534*c*, N.G.
- .. 96*a*. Group of men and women walking and holding hands of a little girl. Reverse of No. 534*c*, N.G.

(30 leaves drawn on.)

1796* (AET. 21).

XXXI.—MONOCHROME DRAWING COPIES.

It is difficult to account for the existence of these drawings or to be sure that they are Turner's work, the style being so different from his ordinary manner.

It is possible that they may have been done as drawing copies, or improvised in the presence of pupils, as was the habit with drawing masters of this period. The notes at the back of some of the drawings—"Wm. Turner" and "Mr. Turner's drawing," with a number—also point to their use as drawing copies.

A. "*Pont-y-Pridd, Glamorganshire.*"

$10\frac{1}{2} \times 14\frac{3}{4}$. Wash ; blue and black.

Title written in pencil on back by Turner

B. *Cottage with Trees.*

$6\frac{3}{4} \times 9\frac{1}{2}$. Wash ; black and green.

On back—"67."

C. *Houses and Trees.*

$6\frac{1}{2} \times 9\frac{1}{2}$. Wash ; Indian ink.

On back—"Mr. William Turner," written twice in pencil

D. Group of Houses.

$7 \times 10\frac{3}{4}$. Wash ; Indian ink.

Reverse : Commencement of sketch of Bridge, Lewes, Sussex, in pencil. *Cf.* XXXII. B.

E. Warehouses beside River, with Vessels.

$9\frac{3}{8} \times 10\frac{3}{4}$. Wash ; Indian ink.

On back, in ink—" *Mr. Turner.* "

F. Bridge with Hills ; large rocks in stream

$9\frac{1}{8} \times 12\frac{3}{4}$. Wash ; Indian ink.

Probably a scene in Wales.

On back, in ink—" *W. Turner.* 59."

G. Scene at Lewisham.

$9\frac{1}{2} \times 10\frac{3}{4}$. Wash ; Indian ink.

On back—" 63. *Lewisham.* "

H. Landscape with Tree.

$8\frac{7}{8} \times 10\frac{1}{4}$. Wash ; Indian ink.

I. River, with Ruins and Mountains.

$9\frac{1}{2} \times 11$. Wash ; blue and black.

On back—" 66."

J. Bridge, with Tower and Houses.

$9\frac{3}{4} \times 12\frac{1}{4}$. Wash ; blue and black.

On back—" *K.* "

K. An Inn, with Trees and Figures.

$10\frac{1}{2} \times 13\frac{1}{2}$. Wash ; Indian ink.

On back—" 57."

L. River Scene, with Ruins of Castle on Hill in middle distance.

$10\frac{1}{2} \times 14\frac{3}{4}$. Wash ; black and blue and brown.

M. A Church ; Query at Mickleham, Surrey.

$7\frac{1}{4} \times 9$. Wash ; Indian ink.

N. Moonlight, with Ruin and Trees.

About $10\frac{1}{2} \times 12\frac{1}{4}$. Chalk and Indian ink on rough grey paper.

2nd Loan Collection, No. 80.

(14 drawings.)

1796* (AET. 21).

XXXII.—COLOURED DRAWING COPIES.

All these drawings are worked over a monochrome basis. *See also* remarks under "Monochrome Drawing Copies" (XXXI).

A. Battersea Bridge.

8 × 13. Water colour.

Water mark—"E. R. 179—."

2nd Loan Collection, No. 62.

B. Bridge ; Lewes, Sussex.

$5\frac{7}{8} \times 8\frac{1}{2}$. Water colour.

On back—"68. *Lewes, Sussex.*"

C. A Water Mill.

$10\frac{5}{8} \times 8$. Water colour.

On back—"39."

D. Bridge, with Coach and Horses crossing

$8\frac{7}{8} \times 11$. Water colour.

On back, in ink—"W. T." and "*Mr. Turner's drawing*" (written twice).

E. River, with Church and distant Mountains.

$6\frac{5}{8} \times 8\frac{1}{4}$. Water colour, mounted, with border.

On back, in pencil—"Bad."

F. River Scene, with Ferry and Ruins of Castle on Hill.

$8\frac{1}{2} \times 10\frac{1}{2}$. Water colour.

On back, in pencil—"Mr. Turner."

G. Castle by the Road Side.

$8\frac{1}{2} \times 11$. Water colour.

H. "Aylesford, Kent."

$8\frac{1}{2} \times 10\frac{7}{8}$. Water colour.

On back, in pencil—"70. *Aylesford, Kent.*"

I. Cottage and Church.

9 × $10\frac{1}{2}$. Water colour.

J. Barn beside Stream, with distant Church Tower. $8\frac{1}{16} \times 10\frac{3}{4}$. Water colour.**K. Blasted Oak beside Stream, with distant Church Tower.** $10\frac{3}{4} \times 10\frac{1}{8}$. Water colour.**L. Cottage, with Hop-poles.** $7\frac{7}{8} \times 11\frac{1}{4}$. Water colour.

Mounted, with small border.

On back, in pencil—"Mrs. Elizabeth Davies. Lewisham, Kent," &c.

M. Bridge, with Cottages and Church on distant Hill. $5\frac{5}{8} \times 9\frac{1}{8}$. Water colour.**N. A Water Mill.** $9\frac{1}{4} \times 6\frac{3}{4}$. Wash ; Indian ink and brown.**O. Raglan Castle (?).**About $8\frac{1}{2} \times 10\frac{1}{2}$. Water colour.

Exhibited Drawings, No. 857, N.G.

(15 drawings).

1796-1797* (AET. 21-22).

XXXIII.—WATER COLOURS, &c.: FINISHED AND UNFINISHED.**A. One-arched Bridge, with distant Mountains.** $10\frac{3}{4} \times 17$. Water colour.

Rocks in bed of stream in foreground, cottage with trees beside bridge, three cows about to cross bridge, with two women washing clothes on river bank.

Welsh scene, showing influence of Richard Wilson.

Water mark—"J. Whatman, 1794."

On back—A ground-plan and an architectural diagram, in pencil.

B. An Iron Foundry. $9\frac{3}{4} \times 13\frac{1}{2}$. Water colour.

C. Road beside River, with Trees, Rocks, and distant Houses.

9 × 13½. Water colour.

D. River, with steep rocky banks.

9½ × 15. Water colour.

Water mark—J. Whatman, 1794.

E. A Gravel Pit : Workmen lunching.

17 × 14¾. Water colour, with pen outlines.

F. Ruined Abbey, with Cattle.

6¾ × 9¾. Water colour.

Water mark—J. Whatman, 1794.

G. Cottage, with Garden and distant Church Tower.

7½ × 11. Water colour.

H. A View of Windsor Castle.

18 × 28¾. Water colour.

Hill, with river, vessels at a wharf and houses in foreground ; the castle in middle distance.

I. Copy of Wilson's "Landscape, with Figures."

7¾ × 9½. Water colour.

On back, in ink—"107. Study from Wilson."

The original of this drawing is now in the National Gallery (No. 1290), having been bequeathed by Mr. J. S. Beckett, in 1889.

From the numerous differences in detail between the copy and original, I am inclined to think Turner must have been working to some extent from memory.

J. Carisbrook Castle from the River.

7¾ × 10¾. Water colour.

Formerly No. 49, 4th Loan Collection, as "River Lock, with Castle in distance."

K. Foreshortened study of Sailing Boat.

About 7¾ × 10½. Water colour, on coarse grey paper.

Printed on boat—"Bri . . ton."

Exhibited Drawings, No. 534a. N.G.

L. Sea Breeze.

About 5½ × 8¼. Water colour, on yellow sugar-loaf paper.

Exhibited Drawings, No. 699a, N.G.

M. Old Westminster Bridge.

About $5\frac{1}{2} \times 8\frac{1}{4}$. Water colour, on yellow sugar-loaf paper.
Exhibited Drawings, No. 699*b*, N.G.

N. Moonlight on Sea.

About $5\frac{1}{2} \times 8\frac{1}{4}$. Water colour, on yellow sugar-loaf paper.
Exhibited Drawings, No. 699*c*, N.G.

O. Shakespeare Cliff, Folkestone.

About $7\frac{3}{4} \times 10\frac{3}{4}$. Unfinished water colour, on sugar-loaf paper.
Exhibited Drawings, No. 718, N.G.

P. Sea and Boats.

About $7\frac{5}{8} \times 10\frac{3}{4}$. Water colour, on sugar-loaf paper.
Exhibited Drawings, No. 722, N.G.

Q. Men at Windlass drawing fishing boat out of surf.

$7\frac{3}{4} \times 10\frac{5}{8}$. Water colour, on sugar-loaf paper.
Exhibited Drawings, No. 726, N.G.

R. Sea Piece.

$7\frac{7}{8} \times 10\frac{11}{16}$. Water colour, on sugar-loaf paper.
Exhibited Drawings, No. 730, N.G.

S. Dunstanborough Castle.

$7\frac{1}{16} \times 10\frac{7}{8}$. Water colour, on sugar-loaf paper.
Perhaps a sketch for Mr. E. F. Milliken's oil of this subject.
See Armstrong's "Turner," p. 215.
Exhibited Drawings, No. 739, N.G.

T. Tynemouth.

About 8×11 . Water colour, on sugar-loaf paper.
Exhibited Drawings, No. 762, N.G.

U. Old London Bridge.

$10\frac{1}{4} \times 14\frac{1}{8}$. Water colour, unfinished.
Exhibited Drawings, No. 788, N.G.

V. Old Buildings.

About $5\frac{1}{16} \times 8\frac{5}{16}$. Water colour.
Exhibited Drawings, No. 811 N.G.

W. Old Westminster Bridge.

$4\frac{1}{2} \times 6\frac{7}{8}$. Water colour, on sugar-loaf paper.
See Engraving published in "The Itinerant," Aug. 1, 1797.
Exhibited Drawings, No. 816*a*, N.G.

X. Scene off Coast.

$3\frac{3}{4} \times 5\frac{1}{2}$. Water colour.

Exhibited Drawings, No. 818*b*, N.G.

Y. A Country Lane.

$3 \times 5\frac{3}{16}$. Water colour, with margin.

Exhibited Drawings, No. 818*c*, N.G.

Z. Abbey Ruins.

$16\frac{3}{4} \times 10\frac{1}{4}$. Water colour.

On back—"Mrs. Ford."

4th Loan Collection, No. 9.

a. Water Mill and Stream.

Oval, $9\frac{5}{8} \times 11\frac{7}{8}$. Oil, on prepared paper or board.

The oval had once been mounted on a stout piece of cartridge, with decorative margin, probably by Turner himself. Most of this margin has now been cut away.

Signed, "*W. Turner.*"

This is probably one of Turner's earliest paintings in oil.

b. Ruined Church beside River, with Cattle in foreground.

About 8×6 . Oil, on thick and ragged piece of canvas.

This may possibly not be by Turner; if it is, it is an early experiment.

On back—Two rough sketches of a head, in white chalk.

c. Town on Hill with Ruined Tower.

$4\frac{1}{2} \times 6\frac{3}{4}$. Unfinished water colour.

Perhaps not Turner's work.

d. Study of Cows.

On board, 6×7 . Water colour.

e. Sea Piece.

$13\frac{1}{2} \times 23$. Water colour, on sugar-loaf paper. Edges torn.

f. Sea Piece: Men in small sailing boat taking down sail, with large vessel in far distance.

$11\frac{3}{4} \times 13\frac{3}{4}$. Water colour, on sugar-loaf paper.

g. The Port of Leghorn (?).

$17 \times 21\frac{3}{4}$. Water colour. Possibly based on an engraving.

(33 drawings.)

1797 (AET. 22).

XXXIV.—NORTH OF ENGLAND SKETCH BOOK.

SCHEDULE No. 178.

Sketch Book, bound in calf, with four brass clasps.
Turner's manuscript label on back has been torn off.
On front of cover the following has been written
in colour :—

*“Derbyshire.
Yorkshire.
Durham.
Northumberland.
Tweeddale, Scott^d.
Lincolnshire
Northamptonshire.”*

Executor's endorsement : “178. (Sgd.) George Jones.”

Size of page, $10\frac{1}{2} \times 8\frac{1}{4}$.

Water mark : “J. Whatman, 1794.”

Mr. Ruskin's endorsement : “Inventory No. 178.
Very valuable early pencil, containing original
sketches of Kirkstall and Egglestone of Yorkshire
series, Dunstanborough of Liber, Alnwick and Boston
of England, and Bamborough, large. A beautiful
Jedburgh, Whitby, Tynemouth, Melrose, &c. 3 taken
out, namely, York, Boston, and Kirkstall crypt.”

On inside cover is written :—

*“Mr. Lacelles, Harwood Castle. L.
Mr. Lacelles, Harwood Castle. L.
Mr. Munden, Holy Island. L.
Mr. Lambert, Holy Island. S.
Mr. Kirthall, Harwood Castle. S.
Mr. Lamburt, Ambleside Mill. L.
Hon. Mr. Lacelles, Kirkstall. L.
Mr. Howlett, Boston Church. V.S.
Mr. Howlett, Louth Church. V.S.”*

- Page 1. A ruined manor house. Probably Wingfield Manor,
Derbyshire. Pencil, with few washes of sepia and
Indian ink.
- „ 2. Ruined manor house on hill, seen from a distance. The
same as page 1.
- „ 3. A church with tall spire, surrounded by houses and trees.
- „ 4. Conisborough Castle ; water mill in foreground. (About
midway between Doncaster and Rotherham, on banks
of River Dun, West Riding, Yorkshire.)
- „ 5. Doncaster Church.

- Page 6. Interior of church or cathedral. Doncaster Church.
- „ 7. Pontefract Church, Yorkshire.
- „ 8. Another view of the same ruins, showing octagonal castellated tower.
- „ 9. Another view of same ruins.
- „ 10. The Chantry, Wakefield. On back is written “*G. D.*”
 (An engraving of Wakefield from a drawing by Turner was published in “Copperplate Magazine” for June, 1798. This shows more of both banks of river, but the view of the Chantry is somewhat similar to this drawing.)
- „ 10a. Kirkstall Crypt. Pencil, partly coloured.
 The water colour (exhibited Royal Academy, 1798) of “Refectory of Kirkstall Abbey, Yorkshire,” now in Sir John Soane’s Museum, was based on this drawing.
 Exhibited Drawings, No. 403, N.G., as “Kirkstall Abbey.”
- „ 11. Kirkstall Crypt.
- „ 12. Kirkstall Abbey.
- „ 13. General view of Kirkstall Abbey.
- „ 14. Another general view of Kirkstall Abbey.
- „ 15. Distant view of Kirkstall Abbey, showing surrounding country.
- „ 16. A nearer view of Kirkstall Abbey, with reflections in river in foreground.
 The water colour based on this drawing is now in possession of the Rev. E. S. Dewick. It is said to have come from the collection of the Earl of Harewood.
- „ 17. Ruined manor house [?]
- „ 18. Ruined castle on hill. ? Knaresborough.
- „ 19. Ripon Cathedral, from the South-East.
- „ 20. Part of the west front of Ripon Cathedral.
- „ 21. Only a few preliminary lines of an architectural drawing.
- „ 22. Ruins. Probably at or near Ripon, on banks of River Nidd.
- „ 23. Ruined abbey among foliage, on banks of winding river.
- „ 24. Ruins of abbey ; perhaps St. Agatha’s, Easby.
- „ 25. St. Agatha’s Abbey, Easby.
 The drawing engraved by J. Le Keux, and published on 14th February, 1822, in Whitaker’s “Richmondshire,” was based on this sketch.
Cf. Large water colour of Easby Abbey in Manchester Whitworth Institute (No. 74).
- „ 26. Richmond, Yorks.
- „ 27. Egglestone Abbey, near Barnard Castle.
 The engraving published December, 1822, in Whitaker’s “Richmondshire” was based on this drawing.
- „ 28. Cattle crossing one-arched bridge ; ruins of abbey, with farmhouse on an eminence beyond.

- Page 29. Barnard Castle ; bridge on right.
- „ 30. Barnard Castle, with bridge on left.
- „ 31. Old houses on Elvett Bridge, Durham.
- „ 32. Ruined abbey among hills, with river in foreground.
- „ 33. Tynemouth Priory. Part finished in water colour.
- „ 33a. Leaf torn out.
- „ 34. River and shipping. Probably near mouth of River Tyne.
- „ 35. Tynemouth Priory seen from opposite bank of Tyne. Partly coloured.
- The engraving published in “England and Wales” series (1831) seems to have been based on this drawing.
- Exhibited Drawing No. 762 (XXXIII, T) represents an earlier design for same subject.
- „ 36. “Wernesbeck.” Two figures on rustic wooden bridge over River Wansbeck.
- „ 37. Warkworth Castle.
- „ 38. Warkworth Castle from river.
- A water colour based on this sketch was exhibited at Agnew’s Gallery, 1905.
- „ 39. Interior of Warkworth Castle (?).
- „ 40. Warkworth Castle ; River Coquet in foreground.
- The water colour exhibited Royal Academy, 1799, (now in Victoria and Albert Museum), was based on this drawing.
- „ 41. Warkworth Castle, with bridge in foreground on right.
- „ 42. A gateway, with four square-shaped castellated towers.
- „ 43. A church, with well and figures drawing water in foreground.
- „ 44. Alnwick Castle and bridge.
- Cf. engraving published, 1830, in “England and Wales” series.
- „ 45. Dunstanborough Castle.
- Cf. Engraving published March, 1830, in “England and Wales” series ; also “Liber” plate (R. 14), and Exhibited Drawing No. 485, N.G.
- „ 46. Dunstanborough Castle.
- „ 46a. Dunstanborough Castle. Water colour.
- Exhibited Drawing No. 633, N.G.
- „ 47. Bamborough Castle.
- „ 48. Bamborough Castle.
- „ 49. Bamborough Castle.
- „ 50. Lindisfarne Church, Durham. (Holy Island). Parts of nave and central tower. Pencil and sepia.
- „ 51. Ruins of Lindisfarne, with castle in distance.
- „ 52. Lindisfarne Church. Interior of west end.
- „ 53. Lindisfarne Church. Parts of nave and central tower.

Page 54. Lindisfarne Church. Interior, showing three rows of Norman columns and arches. (Exhibited Drawing No. 404, N.G.)

Cf. "Liber" plate of "Holy Island Cathedral" (No. 11, published 20th February, 1808).

Design for "Liber" plate, No. 481, N.G.

„ 55. Lindisfarne Church. Interior.

„ 56. Town with bridge : Berwick-on-Tweed.

„ 56a. "*Berwick-on-Tweed*." Evening effect. Pencil, with washes of black, blue, and yellow.

No. 4, in 3rd Loan Collection.

„ 57. Norham Castle.

Cf. Water colours in possession of Laundry Walters, Esq., and Mrs. Thwaites (one of these drawings was exhibited Royal Academy, 1798); also "Liber" plate, No. 57, published 1st January, 1816 (original drawing, No. 480, N.G.).

I have not seen either of these water colours, but the reproduction of Mr. Walters' in Armstrong's "Turner," p. 34, agrees very closely with this sketch. The "Liber" plate shows considerable alterations.

„ 58. Kelso Abbey ; north transept.

„ 59. Kelso Abbey.

„ 60. Melrose Abbey ; interior.

„ 61. Melrose Abbey. Distant view, with water mill in foreground.

„ 62. Ruins of Dryburgh Abbey.

„ 63. Jedburgh Abbey, from the river.

„ 64. West front, Jedburgh Abbey.

„ 65. Bootham Bar, with York Cathedral.

„ 66. Interior of York Minster.

„ 67. Ruins of Harewood Castle, Yorkshire ; east side (near Leeds and Harrogate). On back : "*Wm. Blake*."

Cf. Water colour in possession of Holbrook Gaskell, Esq., incorrectly described as "Hornby Castle."

„ 68. Harewood Castle ; west side.

„ 69. Distant view of Harewood Castle from the west ; river in foreground.

„ 70. A few lines of commencement.

„ 71. Another distant view of Harewood Castle from the west.

„ 72. Distant view of Harewood Castle from the N.E.

„ 73. Nearer view of Harewood Castle from N.E.

„ 74. Portion of Interior of Harewood Castle.

„ 75. Ruined abbey.

„ 76. Commencement of drawing of front view of gentleman's seat ; façade with four Corinthian pillars. Harewood House.

A water colour drawing of Harewood House, signed 1798, is now in possession of the Dowager Countess of Wharnclyffe, Wortley Hall; it was engraved and published in "Loidis and Elmete."

- Page 77. Ruins of Howden Chapter House.
- „ 78. Howden Church, showing ruins of Chapter House.
- „ 78a. Leaf cut out.
- „ 79. Cathedral or abbey church, with houses in foreground. Query Beverley Minster.
- „ 80. Louth, Lincolnshire.
The water colour engraved by W. Radclyffe, and published, 1829, in "England and Wales" series, was founded on this drawing.
- „ 81. Another view of St. James's, Louth.
- „ 81a. Tower of Boston, Lincolnshire.
For continuation of drawing *see* back of p. 81. Exhibited Drawings, No. 524c, N.G.
- „ 82. Boston, Linc., from the river.
The Water colour engraved by T. Jeavons, and published, 1835, in "England and Wales" series, was founded on this drawing.
- „ 83. Sleaford Church.
Cf. engraving published 1801 in B. Howlett's "Views in the County of Lincoln."
Original drawing (much faded), Christie's, June, 1908—Humphrey Roberts' sale.
- „ 84. Street with old gateway at end, and church spire rising above houses. (? Grantham.)
- „ 85. Front of mansion.
- „ 86. Stamford, Lincolnshire.
The water colour, engraved by William Miller, and published, 1830, in "England and Wales" series, was founded on this drawing.
- „ 87. Interior of cathedral. Probably Peterborough.
- „ 88. Another view of interior of same cathedral.
A number of leaves at end of book have been torn or cut out.
- „ 89. Fountains Abbey. Pencil, partly coloured. Exhibited Drawings, No. 727, N.G.
- „ 90. Interior with figures.
On back : ruins of abbey adjoining modern houses.
- „ 91. Exterior of York Cathedral. South transept, with one of the west towers.

(95 leaves drawn on).

1797 (AET. 22).

XXXV.—"TWEED AND LAKES" SKETCH BOOK.

SCHEDULE No. 141.

Sketch book, bound in calf, with seven brass clasps; now dismembered.

On outside of one of the covers—

"Yorkshire.

Tweed.

Lakes of Cumberland-Westmoreland.

Lancashire.

York."

The book had at one time a parchment label on the back with an endorsement in Turner's writing. This has been almost destroyed when the covers were broken off; the only words of this label that now remain are—" . . . *Tweed and Lakes* . . ."

Size of page— $14\frac{5}{8} \times 10\frac{1}{2}$.

Water marks—"E. & P.; 1796,"; and "J. Whatman, 1794."

Executor's endorsement—"No. 141. (Signed) C. Turner."

The following pages were found chiefly in four parcels, marked A.B. 101 P.R., A.B. 102, 103, and 104 P.R. The broken covers were found separately.

Mr. Ruskin seems to have numbered the leaves in pencil on the back when he dismembered this book; his pagination is followed from pp. 1-76.

On inside of cover is written—

"Ambleside Mill—Mr. Lambert.

Durham C. Castle—Mr. Hoppner.

- | | | |
|------|-----|--|
| Page | 1. | The Chapel on Rotherham Bridge, Yorkshire. |
| " | 1A. | The Chantry, Wakefield. Pencil, partly washed with brown and grey. |
| " | 2. | Interior of ruins of Kirkstall Abbey. |
| " | 3. | West front of Kirkstall Abbey. On margin, written in ink—"Melrose? J.R." |
| " | 4. | Missing. |
| " | 5. | Interior of Ripon Cathedral. |
| " | 6. | Interior of north transept, Ripon Cathedral. |
| " | 7. | <i>"East end of Fountain's Abbey."</i> |
| " | 8. | Street in Ripon leading to west front of cathedral. |
| " | 9. | <i>"Richmond, Yorkshire."</i> |
| | | Oxford Loan Collection, 9-29. |
| " | 10. | Interior of Durham Cathedral. |
| | | No. 11 in 4th Loan Collection. |
| " | 11. | Durham from the Low Bridge. |
| | | Oxford Loan Collection, 10-26. |
| " | 12. | Interior of Durham Cathedral. |
| | | No. 10 in 4th Loan Collection. |
| " | 13. | The Nave and North Aisle of Durham Cathedral. |
| | | On back—"9 by 12. Mr. Taylor." |

- Page 14. Durham Cathedral and City ; Elvett Bridge in foreground.
- „ 15. Durham from the Weir.
Oxford Loan Collection, 11-27.
- „ 16. Interior of Melrose Abbey.
On margin, written in ink—"Melrose. J.R."
Oxford Loan Collection, 12-30.
- „ 18. Melrose.
Oxford Loan Collection, 13-31.
- „ 19. "*Keswick*."
- „ 20. View of Cockermouth, with castle on right.
- „ 21. "*Castle Craig*."
- „ 22. "*Borrowdale*."
- „ 23. Borrowdale. "*Do*."
- „ 24. "*Keswick*."
- „ 25. Keswick. "*Do*."
On water is written—"Perfect Reflec."
- „ 26. Keswick. "*Do*."
- „ 27. "*Buttermere*."
- „ 28. Buttermere. "*Do*."
- „ 29. "*Cromek Water*."
- „ 30. "*Bassenthwaite*."
- „ 31. "*Keswick*."
- „ 32. "*St. John's Vale*."
- „ 33. "*Grasmere*."
Oxford Loan Collection, 7-25.
- „ 34. "*Rydal*."
Oxford Loan Collection, 6-24.
- „ 35. "*Lead Mines*."
- „ 36. "*Langdale*."
- „ 37. "*Ullswater*," with Helvellyn in distance.
- „ 38. Ullswater. "*Do*."
- „ 39. Ullswater. "*Do*."
- „ 40. "*Do. Gobarow*."
- „ 41. Ullswater ; Gowbarrow. "*Do*."
- „ 42. Ullswater ; Gowbarrow. "*Do*."
- „ 43. Ullswater ; Gowbarrow. "*Do*."
- „ 44. "*Patterdale*."
- „ 45. Patterdale. "*Do*."
- „ 46. "*Goldrill Bridge*."
Oxford Loan Collection, 4-22.
- „ 47. "*Browwater*." Query Brotherswater.
- „ 48. "*Do*."
- „ 49. Lake with mountains.
- „ 50. "*Rydal*."
Oxford Loan Collection, 5-23.
- „ 51. "*Ambleside Mill*."
Oxford Loan Collection, 3-21.
A water colour based on this sketch at Messrs.
Agnews' Gallery, 1905. Probably the drawing
exhibited Royal Academy, 1798.
- „ 52. "*Windermere*."
- „ 53. Windermere.
Oxford Loan Collection, 1-19, as "Lower end of
Coniston Water."

Page 54. Lower end of Windermere.

Part of bottom of page cut off. On back Mr. Ruskin has written—"Turner's title, 'Lower end of Winder. J.R.'"

„ 55. Windermere. "*W.*"

„ 56. Windermere (?).

„ 57. "*Old Man.*" Coniston.

„ 58. "*Coniston.*" Old houses beside lake.
Oxford Loan Collection, 2-20.

„ 59. Old houses beside lake. "*Ditto.*"

„ 60. "*Furness Abbey.*"

„ 61. Furness Abbey. "*Ditto.*"

„ 62. Furness Abbey. "*Ditto.*"

„ 63. Fisherman's cabin beside lake.

„ 64. Lancaster.

„ 65. Lancaster.

„ 66. "*York.*"

„ 67. Lancaster.

„ 68. "*Bolton Abbey.*"

„ 69. "*York.*" Old Ouse Bridge.

„ 70. "*St. Mary's Abbey*" and York Minster from river.

„ 71. St. Mary's Abbey. "*Ditto.*"

„ 72. "*Ouse Bridge,*" York.

Oxford Loan Collection, 8-28.

„ 73. Interior York Cathedral; looking down east transept from nave.

„ 74. Interior York Cathedral.

On back—Continuation of drawing on next page.

„ 75. Interior of York Cathedral; the choir.

„ 76. Interior of York Cathedral.

[The following pages seem to belong to this book judging by size of paper, style and subject, but as they have been pasted down on pieces of cartridge it is impossible to ascertain what numbers they bore; hence they cannot be fitted into their places.]

„ 77. Lake Derwentwater with Skiddaw. Pencil, partly coloured.

At one time No. 15 (now No. 9) in 4th Loan Collection.

„ 78. Lodore Falls. Pencil, partly coloured.

„ 79. View in the Borrowdale (?). (? Hawes Water.) Water colour.

No. 73 in 1st Loan Collection.

„ 80. Fountains Abbey. Pencil, partly coloured.

Exhibited Drawings, No. 625, N.G.

„ 81. Fountains Abbey (?). Pencil, partly coloured.

No. 32 in 4th Loan Collection (now withdrawn).

„ 82. Head of Derwentwater, with Lodore Falls and entrance Borrowdale. Distance finished in water colour.

On back—"Mr. Farrington."

A water colour based on this sketch is now in possession of Dr. Peatling, of Carshalton, Surrey. This drawing is signed and dated, "J. M. W. Turner, Keswick, Augt. 1801," and bears the following inscription on the back in Turner's handwriting—"To Joseph Farrington, Esqre., with W. Turner's Respects."

The drawing was purchased by Dr. Peatling from a member of the Farington family.

Cf. XXXVI, H, for another version of this subject.

- Page 83. Glaramara. Part finished in water colour.
 „ 84. Buttermere Lake. Water colour.
 Exhibited Drawings, No. 696, N.G.
 „ 85. Mountain torrent. Part finished in water colour.
 Oxford Loan Collection, 15-17.
 „ 86. Transept and tower of York Cathedral.—*York*.
 Exhibited Drawings, No. 524*b*, N.G.
 „ 87. “*Grasmere Lake, Rydal Water.*” Part finished in
 water colour.
 On back—the above inscription and the number
 “63.”
 Exhibited Drawings, No. 687, N.G., as “Welsh
 Lake.”
 „ 88. Rosthwaite Bridge, Borrowdale.
 A water colour (painted about 1802) based on this
 sketch is now in possession of Lord Joicey.
 „ 89. Durham, from Prebends’ Bridge.

(89 leaves drawn on.)

1797* (AET. 22).

XXXVI.—SUBJECTS CONNECTED WITH NORTH OF ENGLAND TOUR.

A. The Chantry on Wakefield Bridge.

$11\frac{1}{8} \times 20$.

B. York.

$9\frac{3}{8} \times 14\frac{3}{4}$. River near foreground; south-west view of Cathedral above houses.

The same view as the large water colour of York in Print Room (Henderson Bequest), described as a copy by Girtin from Turner.

This drawing and the next (XXXVI, c), may be by Girtin.

C. York.

$2\frac{1}{2} \times 3\frac{11}{16}$. Drawing in blue and grey of above design; on small card.

D. Ripon, Yorkshire.

$8\frac{1}{8} \times 10\frac{1}{2}$. Bridge near foreground, town with Cathedral beyond.

Water mark, J. Whatman, 1794.

E. Ripon.

$8\frac{1}{8} \times 10\frac{1}{2}$. Town and cathedral from lower down river.

F. Interior of Ripon Cathedral.

15 × 17.

G. Interior of Durham Cathedral: Nave and South Aisle.

30 × 23. Water colour.

H. Derwentwater, with the Falls of Lodore.19 $\frac{1}{2}$ × 25. Water colour.

Water mark—J. Whatman, 1794.

Based on sketch on p. 82, "Tweed and Lakes" Sketch Book" (XXXVI).

I. Head of Derwentwater.14 $\frac{3}{4}$ × 21 $\frac{1}{2}$. Water colour.**J. Langdale Pikes (?).**21 $\frac{3}{4}$ × 30 $\frac{1}{2}$. Water colour.**K. Skiddaw from Derwentwater.**21 $\frac{3}{4}$ × 30. Water colour.**L. Coniston Old Man.**21 $\frac{1}{2}$ × 30. Water colour beginning.**M. A Water Mill.**8 $\frac{1}{8}$ × 10 $\frac{7}{8}$.**N. Interior of Cathedral.**8 $\frac{1}{8}$ + 10 $\frac{1}{8}$.

Written in margin—

"Storck."

and on back—

" × *Louth,*
Doncaster,
Wakefield,
Dronfield,
Kirkstall,
Sheffield,
Knarborough."

O. Exterior of Chapel, with Norman gateway.10 $\frac{1}{16}$ × 8 $\frac{1}{8}$.

Written on back—

"Mr. Harris,
Wolverhampton,
Salisbury,
Keswick,
Cambridge,
Malsbury (Malmesbury),
Peterborough,
Acrington."

P. Exterior of Chapel. $10\frac{1}{6} \times 8\frac{1}{8}$.

Written in margin, and on various parts of drawing—

*“ Not half,
 Red & Green,
 Clay & Flint,
 A light Beautyfull Pearly Green,
 fine warm tint, rather red in part,
 Cole (?) Brown & rather Cold,
 Door almost white,
 Broke,
 Moss (?) at all the angles.”*

Q. Heath Old Hall (? near Wakefield). $8\frac{1}{8} \times 10\frac{7}{8}$. Paper tinted pink.**R. Dunstanborough Castle (1).**About $8\frac{3}{4} \times 11\frac{1}{2}$. Pencil and white chalk on rough brown paper. Edges ragged.**S. Dunstanborough Castle (2).**About $10\frac{3}{8} \times 13$. Pencil, white chalk and wash on rough brown paper.**T. Dunstanborough Castle (3).** $11\frac{3}{4} \times 18\frac{3}{4}$. Charcoal on white paper, very much dirtied and blotted.

This drawing resembles closely the oil painting in possession of Mr. E. F. Milliken, reproduced — Armstrong's "Turner," p. 215.

These three drawings may be studies for the oil painting exhibited at the Royal Academy, 1798, and now in the Melbourne City Art Gallery (presented by the late Duke of Westminster).

U. Coniston Old Man (?). $26\frac{1}{4} \times 33\frac{1}{4}$. Water colour beginning.**V. Richmond, Yorks.** $16\frac{1}{4} \times 21\frac{1}{4}$. Water colour.

For later drawing based on this see CXCVII, H.

W. A Mountain Stream. $21\frac{1}{8} \times 14\frac{1}{2}$. Water colour.

(23 drawings.)

1797* (AET. 22).

XXXVII.—THE "WILSON" SKETCH BOOK.

SCHEDULE No. 361.

Small pocket book, bound in green leather, with one brass clasp.

Labelled on back by Turner—"84. *Studies for Pictures. Copies of Wilson.*"

The leaves are of grey paper, over which a wash of brown has been passed.

Size of page, $4\frac{1}{2} \times 3\frac{3}{8}$.

Executor's endorsement—"No. 361—60 leaves of sketches in colour.—(Signed) H. S. Trimmer."

Inside cover is written in ink—

"2866 4 Dec^r. 97.

6906 8 Dec. 97.

6765 3 Nov. 97.

4459 1 Dec^r. 97."

- | | | |
|------|-------|--|
| Leaf | 1. | View looking out to sea, with vessels in distance. Water colour. |
| " | 2. } | Study of sky. Water colour. |
| " | 3. } | |
| " | 4. } | On the sea shore. Water colour and white chalk. |
| " | 5. } | |
| " | 6. } | An autumn sunset. Water colour. |
| " | 7. } | |
| " | 8. | Sun setting over the sea; lighthouse in middle distance. Water colour. (Black and yellow.) |
| " | 9. | Foliage. Black and white chalk. |
| " | 10. | Soldiers bivouacking (?). Water colour. |
| " | 11. | Vessels with sails set. Black and white chalk. |
| " | 12. } | Study of clouds. Black and white chalk. |
| " | 13. } | |
| " | 14. | Woman carrying a baby. Water colour. |
| " | 15. | A few pencil lines, almost obliterated. |
| " | 16. | Boy running. Water colour. |
| " | 17. | Woman holding a baby in strong wind. Water colour. |
| " | 18. | Blank. |
| " | 19. | Seated nude female figure: a life study. Body colour. |
| " | 20. | Blank. |
| " | 21. | Peasants seated round a camp fire. Water colour. |
| " | 22. } | River scene: evening effect. Water colour. |
| " | 23. } | |
| " | 24. | River scene: sunset. Water colour. |
| " | 25. } | |
| " | 26. } | Interior of a church, with figures partaking of Holy |
| " | 27. } | Communion. Water colour. |

The "Liber" plate (70 R.) "Interior of a church" is based on this drawing.

Cf. pp. 30-31, 32-33, 34-35, 36-37.

- Leaf 28. } Town in middle distance on the sea coast, with distant
 „ 29. } white chalk cliffs. Water colour.
 „ 30. } Interior of church during service ; through the open
 „ 31. } door a glimpse of green trees and blue sky. Same
 „ } church as pp. 26-27. Water colour.
 „ 32. } Interior of church. Pen and ink and a few washes of
 „ 33. } monochrome.
 „ 34. } Interior of church during sermon. Water colour.
 „ 35. }
 „ 36. } Interior of church. Pen and ink, washes of Indian
 „ 37. } ink and sepia, and a few touches of Chinese white.
 „ 38. } Study of clouds. White chalk and water colour.
 „ 39. }
 „ 40. } Landscape, with lake in centre of design. Black and
 „ 41. } white chalk and a wash of colour.
 „ 42. } Front view of a cow. Colour.
 „ 43. } Back view of cow. Water colour.
 „ 44. } Mouth of a river. Black and white chalk.
 „ 45. }
 „ 46. } Lincoln Cathedral from the north-west. Black and
 „ 47. } white chalk.
 „ 48. } Large church and houses on brow of hill in mid-
 „ 49. } distance ; rainbow in sky above. Water colour.
 „ 50. } Sketch at Greenwich (?). Black and white chalk.
 „ 51. }
 „ 52. } Interior of a church during sermon. Water colour.
 „ 53. }
 „ 54. } Interior of a church. Pen and ink and wash.
 „ 55. }
 „ 56. } Distant view of London, with St. Paul's (?). Water
 „ 57. } colour.
 „ 58 and 59. } Omitted, through error in pagination.
 „ 60. } Blank.
 „ 61. } Group of large stones. Black and white chalk.
 „ 62. } Pathway across a common, with windmill in distance.
 „ 63. } Water colour.
 „ 64. } Snow scene at Lewisham. Water colour. *Cf.* XXXI, G.
 „ 65. }
 „ 66. } Sailing vessel at sea. Monochrome wash and white
 „ 67. } chalk.
 „ 68. } The promenade : snow scene. Water colour.
 „ 69. }
 „ 70. } Clouds. Black and white chalk.
 „ 71. }
 „ 72. } Clouds. Black and white chalk.
 „ 73. }
 „ 74. } Study of sky. Water colour.
 „ 75. }
 „ 76. } On the beach (?). Black and white chalk.
 „ 77. }
 „ 78. } Classical building near river. Monochrome wash and
 „ 79. } white chalk.
 „ 80. } River scene with boats. Water colour.
 „ 81. }

- Leaf 125. A diagram ; "*St. Noots*" and some other undecipherable words.
- „ 126. Some foliage and undecipherable words.
- „ 127. A list of places, among which I can only decipher the following—
 "*York.*
 Knaresborough.
 Ripon.
 Dunstanborough (?).
 Richmond.
 Durham."
- „ 128. Study of cow. Chalk and water colour. Exhibited Drawings, No. 407*f*, N.G.
- „ 128*a*. Study of dismantled three-master, heeled over on side. Pencil and colour. Reverse of 407*f*, N.G.
 (63 pages drawn on.)

1798* (AET. 23).

XXXVIII.—"*HEREFORD COURT*" SKETCH BOOK.

SCHEDULE No. 153.

Sketch book, bound in calf ; has had four brass clasps, now broken.

Parchment label stuck on back—"94. *Lakes. Hereford Court. Lakes. Malmesbury.*"

Scratched on one cover—"South Wales and North Wales."

Executor's endorsement—"No. 153,
 (Signed) George Jones."

Size of page, 13 × 9.

Water mark, J. Whatman, 1794.

Inside cover is written—"Mr. Morris, Newbury" ; on fly-leaf—"Manffordd, Blue Lion" ; on one of the fly-leaves at end of book—

 "*Thos. Wakefield,*
 Northwick,

Cheshire. Oil Picture £ "

(amount crossed out ; it looks like 20 or 25) ; on another fly-leaf, in ink—

 "*Anthony Bacon near Newbury Berks.*

 "*4 Drawings of the Iron Works of Rich^d. Crawshay Esq^{re}. at Cyfaithfa, near Merthyr Tidvil—18 miles from Cardiff—16 from Brecon—*

 "*10*
 "*9½ by 13 Inches—5 G. each—*

 "*2 Mr. Blackshaw (Esq. erased) Carfilly Castle.*"
 (Leaf with water colour on torn out.)

- Page 1. Malmesbury Abbey ; distant view from the north-west. Water colour, engraved by J. C. Varrall, and published 1829 in "England and Wales" Series, probably founded on this drawing.
- „ 2. Malmesbury Abbey ; nearer view from north-west, with cottages in foreground.
- „ 3. Malmesbury Abbey ; remains of western front. Water colour ; preliminary washes of blue and brown.
- „ 4. Interior of Malmesbury Abbey. Pencil, with washes of sepia.
On back—" *Sir Richard Colt Hoare, Bart.*"
(Leaf cut out ; now numbered p. 74.)
- „ 5. Distant view of Malmesbury Abbey ; low three-arched brick bridge in foreground.
- „ 6. Malmesbury Cross ; ruins of Abbey in background.
On back—" *Sir Richard Colt Hoare, Bart.*"
- „ 7. Malmesbury Abbey ; south view of the nave.
- „ 8. Distant view of town of Malmesbury ; town with church on slight eminence in mid-distance, river or stream near foreground, ruins of Abbey in background.
- „ 9. Southern porch of Malmesbury Abbey. Unfinished ; subject only roughed in.
On back—" *Sir Richard Colt Hoare, Bart.*"
- „ 10. Town of Malmesbury, with Abbey ruins in distance on the left.
- „ 11. Castle dominating a town by side of winding river ; mountains beyond. Probably Chepstow and Castle.
- „ 11a. Chepstow Castle. Pencil, part finished in water colour. Oxford, 16-13.
Written on back—" *Pope,*" "*Munden,*" and "*Earl of Essex.*"
- „ 12. The River Wye (?).
(Leaf torn out.)
- „ 13. Tintern Abbey and Village.
(Leaf containing a water colour drawing torn out.)
- „ 14. Blank.
- „ 15. Brecon Bridge and Castle.
- „ 16. Ruined castle on eminence near river. Query Llandovery Castle.
(Two leaves cut out.)
- „ 17. Ruined castle on steep hill : Carreg Cennen Castle, near Llandilo-Fawr.
On back—
" *Hon^{ble}. Edward Spencer Cowper,*
" *Lord Cowper,*
" *George Street Hanov. Sq^r.*
" *10 Guineas.*"
- „ 18. Another view of same.
- „ 19. Do.
- „ 20. Do.

- Page 21. Large stone bridge, with three centre arches broken.
Probably the old bridge at Llandilo-Fawr on River Towy.
- „ 22. River with ruined castle on hill in distance.
- „ 23. Blank.
- „ 24. River with same castle on hill to left.
- „ 24a. River with same castle on left. Water colour.
- „ 25. River with same castle in distance.
(Leaf with water colour on it torn out.)
- „ 26. Mouth of wide river with castle in distance on right.
- „ 27. River with castle in distance on right.
(Leaf with water colour on it torn out. Cf. p. 77.)
- „ 28. Kilgarren Castle.
- „ 28a. "*Kilgarren Castle on the Tivey.*" Water colour.
- „ 29. Kilgarren Castle.
Oil painting of Kilgarren, now in possession of Mrs. Bischoffsheim, may have been founded on this sketch. Cf. Illustration, p. 40, Armstrong.
- „ 30. Valley with river and distant mountains. Probably Dolgelly, with Cader Idris beyond.
- „ 31. Hilly country with range of mountains in distance.
On back—"Pont Newedd" (Pont Newydd, near Festiniog).
(Page cut out.)
- „ 32. Mountain with small torrent.
On back—"Dolancon, Dolyddŷlan," and "line of Cader Idris" (accompanied by an outline).
(Leaf out. Cf. p. 70.)
- „ 33. "*Pandy doig.*"
On back—"Pandy Dôl Sarog." and "Pandy Mill."
- „ 34. River with distant mountains.
On back—"Massygarnedd."
- „ 35. Road, with cottages and figures, and distant mountains.
On back—Outlines of crests of mountains, and "*Dolyffanog.*"
(Leaf torn out; had been used for water colour. Cf. p. 72. Perhaps two leaves.)
- „ 36. Cader Idris and Plynlimmon in distance.
(Leaf cut out.)
- „ 37. Old house in foreground on right, broad river flowing between mountains on left.
On back—"Hon^{ble}. M^r. Lascelles."
- „ 38. Mountains with river in foreground.
(Leaf torn out; has been used for water colour.)
- „ 39. Another view along same estuary.
- „ 40. Harlech Castle.
(Leaf torn out. Cf. p. 75.)
- „ 41. Harlech Castle, from the south-east.
- „ 42. Harlech Castle, from Tremadoc Road.
On back—"Meyer Jun^r." and "Cattle at the Bottom (?)."
- „ 42a. Harlech Castle. Mouth of estuary and distant mountains in water colour.
On back, in ink—"III. Harlech Castle."

- Page 43. Snowdon from Capel Curig (?).
(Four leaves cut out.)
- „ 44. Snowdon from Capel Curig (?).
- „ 45. Distant view of Snowdon (?).
- „ 46. Falls of Ceunant Mawr (?).
- „ 47. Dolbadarn Castle.
On back—
“ *W^m. Blake, immed^y.* (crossed out);
“ *Mr. John Trower,*
 Clapton (crossed out)
“ *N^o. 2 Tanfield Court, Temple,*
 “11 (altered from 10) Guineas”; and
“ *Mr. N. Power, Dublin,*
 or N^o. 18 Old Bond Street.”
(Leaf torn out. Cf. p. 79.)
- „ 48. Snowdon, &c., in distance.
On back—“ *Phabut* ” or “ *Mabut* (?) ”.
(Two leaves cut out, one of which has been used for water colour; these are (probably) p. 78 and (certainly) p. 71.)
- „ 49. Pont-y-Pair, Bettwys-y-Coed.
- „ 50. Conway Castle.
(Two leaves cut out; one of them was No. 15 (45) in the 3rd Loan Collection, now numbered p. 50*a*.)
- „ 50*a*. Conway Castle. (Castle in mid-distance on rocky point, stormy-sea on right foreground.)
On back—
“ *Pope* ”;
“ *W^m. Blake* ”;
“ *Mr. Leader*
 4 F. 8. long.
 3 F. 6. wide. 70.”
[Dillon mentions three water colours of Conway Castle, of about this date; the description of one agreeing with this drawing was lent by Mr. A. M. Blake to the Royal Academy in 1889.
The oil painting from the Leader Collection is now in possession of the Duke of Westminster (size 41 × 55). This was evidently based on this drawing.]
- „ 51. Conway Castle (another view).
- „ 52. Conway Castle. Nearer view, with long, low, one-arched brick bridge over inlet from sea.
On back—
“ *Rev^d. Mr. Lancaster,*
 45 Gower Street ”;
“ *Barrington* (?) ”;
“ *Rev^d. Mr. Dunford*
 10 G.
 Sandleford near Newbury ”; and
“ *Rev^d. Mr. Ogle,*
 Aldermaston,
 3 Miles S. from Reading.”
[A water colour based on this sketch in the Humphrey Roberts’ Sale, May, 1908; another drawing in possession of Mrs. Ashton (see Dillon)].
(Leaf cut out. Cf. p. 82.)

- Page 53. Conway Castle. (Another view.)
 „ 54. Conway Castle. (Another view.)
 „ 55. Valle Crucis Abbey, with Castell Dinas Brân in distance.
 [Cf. engraving of “Valle Crucis Abbey” in “England
 and Wales” Series, published March 1, 1828.]
 „ 56. Castell Dinas Brân in distance.
 „ 57. Llangollen Bridge in mid-distance.
 (Leaf, with water colour on it, cut out.)
 „ 58. Castell Dinas Brân, with River Dee in foreground.
 On back—
 “*Thos. Jones, Esq.*
 Landulio.”
 „ 59. Llangollen Bridge in foreground.
 „ 60. Castell Dinas Brân in extreme distance.
 „ 61. Powis Court (near Welshpool, Montgomeryshire).
 „ 62. Powis Court.
 (Cf. engraving of “Powis Court,” published 1836
 in “England and Wales” Series.)
 „ 63. Town and Castle of Ludlow, Shropshire.
 On back—
 “*L. Essex*” and “*Earl of Essex.*”
 Cf. Water colour founded on this sketch, XLIV, i.
 (Leaf with water colour on cut out. Cf. p. 89. Weir
 Bridge, Ludlow.)
 „ 64. Ruined castle on hill. Probably Montgomery Castle.
 „ 65. Same Ruins from distance.
 „ 66. Hampton Court, Herefordshire. (Steen’s Bridge, about
 15 miles from Hereford.)
 On back—
 “*Earl of Essex.*”
 „ 67. Hampton Court. (Another view.)
 On back—
 “*Earl of Essex.*”
 „ 68. Blank.
 (4 leaves torn out.)
 „ 69. Mountainous view.
 The following loose leaves seem to belong to this
 sketch book. (They are numbered continuously, as
 their original positions cannot be discovered with
 certainty.)
 „ 70. “*Pool on the Summit of Cader Idris.*” Water colour,
 unfinished, and spotted with rain.
 (Its position, I believe, was between pp. 32 and 33.)
 „ 71. Waterfall near Bettwys-y-Coed. Probably Conway
 Fall. Water colour.
 (This leaf should be numbered 48*b*.)
 „ 72. Study of mountains and sky. Water colour.
 (Its position was probably immediately before
 p. 36—*i.e.*, either p. 35*a* or 35*b*.)
 „ 73. See No. 28*a*.
 „ 74. Malmesbury Abbey, part of the ruins of. Pencil.
 On back—
 “*Sir Richard Colt Hoare, Bart.*”
 No. 40 (“Norman Ruin”) in 1st Loan Collection.
 (Should be p. 4*a* in Sketch Book.)

- Page 75. Harlech Castle. Pencil.
No. 43, in 1st Loan Collection.
(Probably p. 40a.)
- „ 76. “*Snowdon, from Quathlynn.*” Water colour.
Exhibited Drawing, No. 703, N.G.; described as
“Skiddaw.”
- „ 77. Landscape, with ruined castle on hill in distance.
Distance partly finished in water colour.
(Probably p. 27a.)
- „ 78. Near Snowdon (?). Distance partly finished in water
colour.
(Probably p. 48a.)
- „ 79. Near Snowdon (?). Part water colour.
(Probably p. 47a.)
- „ 80. Harlech Castle. Altered to p. 42a.
- „ 81. River with distant mountains. Probably junction of
Wye and Severn. Distance and mid-distance partly
finished in water colour.
- „ 82. Conway Castle. Pencil. (Probably the leaf cut out after
p. 52.)
2nd Loan Collection, No. 44.
- „ 83. Path up mountain. Water colour.
5th Loan Collection, No. 32, as “Yorkshire Moor-
land Scene.”
- „ 84. Mountains beside river. Part in water colour.
- „ 85. Llan Idwell, near Bettwys-y-Coed. Water colour,
Exhibited Drawings, No. 688, N.G.
- „ 86. Malmesbury Abbey.
On back—
“*Sir Richard Colt Hoare, Bart.*”
Exhibited Drawings, No. 402, N.G.
- „ 87. A castle. Possibly Harlech Castle.
Exhibited Drawings, No. 822, N.G.
- „ 88. Kilgarren Castle. Water colour (stuck down tight on
board).
On back, in Mr. Ruskin’s handwriting :
“‘Kilgarren Castle on the Tivy.’ Turner’s title,
J. R.”; also
“Mr. Fidler. 2 feet by $\frac{17}{26}$.
Mr. Woodhouse. $14\frac{1}{2} \times 10\frac{1}{2}$.”
Exhibited Drawings, No. 802, N.G.
- „ 89. Weir Bridge, Ludlow. Water colour. (Should be
p. 63a.)
Exhibited Drawings, No. 809, N.G., as “Rowsley,
on the Derwent.”
- „ 90. A Landscape : Sunset. Water colour.
Exhibited Drawings, No. 823, N.G.
- „ 91. A Mountain Tarn. Water colour, unfinished.
Exhibited Drawings, No. 797, N.G.
- „ 92. Beddgelert Church, North Wales : Moonlight. Water
colour.
Exhibited Drawings, No. 796, N.G.

- Page 93. Caernarvon Castle.
Oxford Loan Collection, 156a-74.
- „ 94. Caernarvon Castle.
Oxford Loan Collection, 156b-75.
- „ 95. Valley, with river and distant mountains. Water colour.
- „ 96. Dinas Bran. Water colour.
- „ 97. "*Quethlllyn Pool, N. Wales.*" Water colour.
- „ 98. River, with mountains. Water colour.
- „ 99. Lake, with mountains. Water colour.
- „ 100. Kilgerran Castle. Water Colour.
On back—
"Mr. Fidler
2 Feet by 17 { „
26 { _____
presumably Mr. Ruskin's copy of Turner's note on
margin of mount. Cf. p. 88.
- „ 101. Dryslwyn Castle, Vale of Towy. Water colour.
Exhibited Drawings, No. 457, N.G.
(103 leaves drawn on.)

1798* (AET. 23).

XXXIX.—"NORTH WALES" SKETCH BOOK.

SCHEDULE No. 145.

Sketch book bound in calf; has had two clasps, now broken off.

Turner's label on back—

"37, *North Wales.*"

Size of page, $10\frac{1}{2} \times 6\frac{5}{8}$.

Water mark, 1794.

Executor's endorsement—"No. 145,

(Sgd.) H. S. Trimmer."

Inside cover is written :—

| | | |
|-------------|-------|---------------|
| | C. P. | R. C. (or G.) |
| "Miss H. B. | 1 1 | Stump 1. |
| H. B. | 1 1 | Do. Rubber. |
| H. B. | | |
| So | 1. 1. | |
| St. | 1 1 | Rubber. |
| M. | 1 | |
| F. B. | 1. 1. | Stump;" |

Also sketch of a bay on rocky coast, with tumble-down cottage in foreground.

On inside of back cover—Diagram of tracery of large window, other diagrams, and "*Ysgobnoueth.*"

- Page 1. Winding river among mountains. "*Penezoj*" (? Penegos, near Machynleth).
- " 2. One-arched bridge over stream, with cottage by its side, and mountains beyond.
- " 3. House with mountains beyond.
- " 4. River, with mountains in distance.
On back—Outline of mountains.
- " 5. Winding river, with mountains beyond.
- " 6. One-arched bridge, with mountains in distance.
- " 7. Bridge, with five arches, over river ; mountains beyond.
Probably the Vale of Ffestiniog, from near Tan y Bwlch.
- " 8. A waterfall. "*Tigil*."
- " 9. A waterfall, with one-arched bridge above. Probably the Cynfael Falls, near Ffestiniog.
- " 10. A water mill.
- " 11. Waterfall.
- " 12. Blank.
- " 13. Pathway with distant estuary and mountains ; cottage and trees in foreground.
- " 14. Mountain pass.
- " 15. Pathway between mountains. Probably between Ffestiniog and Harlech.
- " 16. Distant range of mountains.
- " 17. Mountains.
- " 18. Mountains.
- " 19. Rocky coast, with castle and distant sea.
- " 20. Ruined chapel in foreground ; same castle in distance on left, with sea and mountains in distance,
(Leaf cut out.)
- " 21. Harlech Castle, from the south-east.
- " 22. Harlech Castle, from the north-east.
- " 23. Criccieth Castle, from the west (?).
- " 24. Criccieth town and castle.
- " 25. Criccieth Castle from hill inland, showing view of coast.
- " 26. Llyn Cwellyn. "*Quathlin*." Cf. p. 76, "Hereford Court" Sketch Book.
On back—Distant view of Snowdon range.
- " 27. Llyn Cwellyn, with Craig Cwm Bychan in mid-distance.
- " 28. Craig Cwm Bychan.
- " 29. Llyn Cwellyn.
- " 30. Distant view of Beddgelert. "*Bed*."
- " 31. Distant view of mountains.
- " 32. Distant view of mountains.
- " 33. Dolbadarn Castle, Llanberis.
(Two leaves torn out. Cf. p. 94).
- " 34. Town with church and two ruined castles. (? Denbigh).
- " 35. River, with distant mountain.
- " 36. Valley, with aqueduct in course of construction. Probably the Vale of Llangollen, with the Pont-y-Cyssylltan. (This aqueduct was begun in 1795.)
- " 37. Street leading to a large church.
On back—
"*Bromfield*."

- Page 38. Vale of Llangollen, with Dinas Brân in distance.
- „ 39. Do. do.
- „ 40. Mountain tops.
- „ 41. River (or lake) with distant mountains.
- „ 42. “*Glynn*.”
On back—beginning of sketch of a vessel.
(Leaf cut out.)
- „ 43. Ruined castle with church; small, two-arched bridge with vessels in foreground. Rhuddlan Castle, Flintshire. *Cf.* p. 88.
(2 leaves torn out. *Cf.* pp. 92 and 93.)
Leaves 44–86 are thick, rough, and pinkish coloured.
- „ 44. Blank.
- „ 45. Blank; on back, a waterfall. Pencil and white chalk.
- „ 46–48. Blank.
- „ 49. A rocky scene.
- „ 50–58. Blank.
- „ 59. Blank; on back, river scene with foliage; bridge or aqueduct in mid-distance. Probably the Vale of Llangollen. Pencil and white chalk.
- „ 60–65. Blank.
- „ 66. Blank; on back, lake with distant mountains. Pencil and monochrome wash.
- „ 67–81. Blank.
- „ 82. Blank; on back, small town with church beyond and ruined castle on mountain.
- „ 83. Blank; on back, distant mountain with tower on summit.
- „ 84. Blank; on back, commencement of mountainous view.
- „ 85. Blank; on back, mountain tops. Pencil and white chalk.
- „ 86. Lake in foreground, a few houses in mid-distance, mountains beyond.
On back—Beginning of sketch of vessel with sails.
- „ 87. Blank; on back, extensive ruins of castle (or castles) on mountain, with church and a few houses. Denbigh.
- „ 88. Blank; on back, two-arched bridge, with ruined castle and church beyond. (Rhuddlan Castle. *Cf.* p. 43.)
(Loose leaves, which seem to belong to this book.)
- „ 89. Distant mountains. Black and white chalk, on rough pinkish paper.
- „ 90. Distant mountains.
- „ 91. Bridge, with church and houses beyond.
On back—A group of grotesque figures.
A water colour (of about 1799) based on this sketch, was sold at Christie's on 19th June, 1908, under the title of “Bedington.” (Bedington is in Surrey, and the probabilities seem to indicate that this is a Welsh scene).
- „ 92. A waterfall, with cottage. } Probably Cynfael Falls.
Pencil and wash. } *Cf.* pp. 8–11.
- „ 93. A mountain torrent. } (2 loose leaves torn out from
Pencil and wash. } between pp. 43 and 44.)

Page 94. Near Llanberis. Perhaps Conway Valley. Water colour.

Exhibited Drawings, No. 635, N.G., as "On the Thames."

(Leaf torn out after p. 33. Should be p. 33a.)

„ 95. Study for picture of "Harlech Castle, from Trwggwyn Ferry." (Oil painting, exhibited Royal Academy, 1799). Water colour.

Exhibited Drawings, No. 858, N.G., as "River Scene (early)."

„ 96. A waterfall. Probably the Rhayadr Dû, or the Black Cataract, near Ffestiniog. Water colour.

Exhibited Drawings, No. 799, N.G.

(61 leaves drawn on.)

1798* (AET. 23).

XL.—"DINEVOR CASTLE" SKETCH BOOK.

SCHEDULE No. 380.

Sketch Book, bound in calf; has had four clasps.

Blank parchment label on back.

Size of page, $5\frac{1}{4} \times 3\frac{7}{8}$.

Water Mark, "J. Whatman. 1794."

Executor's endorsement—"No. 380. 98 leaves of sketches in pencil, 1 leaf in colour.

(Signed) H. S. Trimmer."

Mr. Ruskin's endorsement—"380. Early pencil. Valuable for distribution."

On inside of back cover, sketch of ruined castle, underneath which is written "*Dinever*" and "*Dinevor Castle*."

On inside of front cover is written in ink:—

| | | | | |
|---|---|---|---|-------------|
| 2 | { | "Crowden P. 3 Cheadle Dudley P. x C Hilton 5 Newcastle Rowton Tulberry Alton Caveshall 3 Cheadle. Charsley 4 Stafford Tutberry Eccleshall Pal. Hagley 8 Tixley P. House (?) | } | } Stafford. |
| | | Maxtoke 3 Coleshill Do. 1 Murval (? Morvil) P. Atherstone Brownsover C i Rugby Bradon Stoke, 7 Chippenham Farley C. 2 Phillip's Norton. Bordesley 4 Bromsgrove. | | |
| | | | | } Warwick. |

Brecknock. } *Dolforwin C*
Bramlys 6 } *St. Dogmael 1 Car-*
Pinkelly 4 } *digan*
Lehaiden Narbeth 4
Carmarthenshire. Kilgarron 3 Cardigan
Abergwilly CC.
Blanchard A.
Green C 3 Carmarthen
Newcastle 8 Cardigan
Caernarvon.
Olysmog CC Aber
Crickheath
Dolwyddlelen
Gingden.
Flint.
St. Asaph
Basingwick 1 Holywell.
Rhudland 3 St. Asaph.
Northop Ch. 2 Flint
Harwarden Rudland
Glamorgansh.
Coity C. 3 Bridgend
St. Donat 5 Cowburgh
Morlash C
Pennarth Penrice (?)
Coche Llandaff 4
Webley Wormshead Point.
Powis 1 W. Pool."

On fly-leaf (in pencil, almost illegible) :—

"Aaminster
Credilon
Exeter
Ford
Tavistock A
Okhampton C
Rougemont C
Powderham C
Berry Pomeroy
Ludford C.
Abbotsbury A
 3 { *Carne R*
 { *Mitton A*
 Winham A.
 Corfe 4 Wareham.
 Lulworth (?) 8
 Brownsea, Poole.
 Thornbury
 Berkley
 Beverston (?)
 5 { *Wigmore Pens . . .*
 { *Raystaff (?)*
 { *Brampton B . . .*

Clifford
Bradwardine
Penyard
Chipston Cald . . .
Skin . . .
Napton (?)
Ludlow . . ."

In ink :—

"Shifnal, Dunster.
Ilchester Ditt° 3 Minehead.
Nunny 3 Frome
Stoke Curry Bank."

On back of fly-leaf (in ink) :—

| | | |
|--------|--------------|-----|
| " 828. | 22 May. 98. | —10 |
| 81. | 1 Oct. 98. | 5 |
| 7107 | 14 June '98. | 5 |
| 8368 | 30 Nov. 98. | 10 |
| A927 | 1 Dec. 98. | 2." |

Several leaves cut out.

- | | | |
|------|------|---|
| Page | 1. | Blank. |
| " | 1a. | } Sun behind clouds. |
| " | 2. | } |
| " | 2a. | Three heads of a young girl. Ink. |
| " | 3. | Blank. |
| " | 3a. | } A Castle. Pencil, and part wash. |
| " | 4. | } |
| " | 4a. | Mountains. |
| " | 5. | Mountains. |
| " | 5a. | } Malmesbury Abbey, with church. Cf. p. 1, "Here- |
| " | 6. | } ford Court" Sketch Book. |
| " | 6a. | } Studies of climbing and falling figures. Pencil and |
| " | 7. | } wash. |
| " | 7a. | } Malmesbury Cross. Cf. p. 6, "Hereford Court" |
| " | 8. | } Sketch Book. |
| " | 8a. | Sketch for historical composition : perhaps one of the Plagues of Egypt. |
| " | 9. | Blank. |
| " | 9a. | } Distant view of Malmesbury Abbey. |
| " | 10. | } |
| " | 10a. | Ship at sea, with stormy sky. |
| " | 11. | Blank. |
| " | 11a. | } Malmesbury Abbey. |
| " | 12. | } |
| " | 13. | Roman soldiers climbing. Pencil and ink. |
| " | 13a. | } Ruins of Malmesbury Abbey. |
| " | 14. | } |
| | | (Leaf out.) |
| " | 15. | Blank. |
| " | 15a. | } River Severn. |
| " | 16. | } |
| " | 17. | Blank. |

- Page 17a. } Chepstow Castle (?).
 „ 18. }
 (Leaf out.)
 „ 19. Blank.
 „ 19a. } Chepstow Castle (?).
 „ 20. }
 „ 20a. } Bridge over Usk (?).
 „ 21. }
 „ 21a. } Ruined castle on right bank of river, with bridge and
 „ 22. } town in mid-distance.
 „ 22a. } Bridge, with town and ruined castle.
 „ 23. }
 „ 23a. } Bridge leading to town, with mountains beyond.
 „ 24. }
 „ 24a. } Study for figure of David, with head of Goliath.
 „ 25. }
 „ 25a. } Ruined castle, with one-arched bridge.
 „ 26. }
 „ 26a. } Study of nude male figure.
 „ 27. }
 „ 27a. } One-arched bridge, with castle and distant mountains.
 „ 28. } Cf. pp. 25a and 26.
 „ 29. Distant mountain with ruin.
 „ 29a. } Ruins in mid-distance, with distant mountains.
 „ 30. }
 „ 31. Blank.
 „ 31a. } Distant mountains.
 „ 32. }
 „ 32a. } Bridge, with distant mountains.
 „ 33. }
 „ 33a. } Mountainous view.
 „ 34. }
 (Leaf out.)
 „ 35. Blank.
 „ 35a. } Town, with bridge and square church tower, in mid-
 „ 36. } distance ; mountains beyond.
 (Leaf out.)
 „ 37. Blank.
 „ 37a. } Ruined castle on mountain summit. (? Caer Cennen.)
 „ 38. } Water colour.
 „ 39. Blank.
 „ 39a. } Ruined castle on mountain top. (? Caer Cennen.)
 „ 40. }
 „ 40a. Village with distant mountains.
 „ 41. Blank.
 „ 41a. } Ruined castle on coast. Query Aberystwith Castle,
 „ 42. } Cardiganshire.
 „ 43. Blank.
 „ 43a. } Landscape with wooded mountains.
 „ 44. }
 „ 45. Bridge, with ruined castle and mountains beyond.
 „ 45a. } Ruined castle on hill,
 „ 46. }
 „ 47. Blank,

| | | |
|-----------|---|--|
| Page 47a. | } | Buildings among foliage on hill. |
| " 48. | } | |
| " 49. | | Blank. |
| " 49a. | } | Castle on hill. |
| " 50. | } | |
| " 51. | | Blank. |
| " 51a. | } | Bridge leading to town, with castle. |
| " 52. | } | |
| " 52a. | } | Mountains with castle. |
| " 53. | } | |
| " 53a. | } | Ruined castle on hill. |
| " 54. | } | |
| " 54a. | } | Fishermen with boats beneath walls of castle. |
| " 55. | } | |
| " 55a. | } | Studies of dock-leaves, &c. |
| " 56. | } | |
| " 56a. | } | Ruined castle and town on rocky coast. |
| " 57. | } | |
| " 57a. | } | Ruined castle on small hill. (<i>Cf.</i> L, K.) |
| " 58. | } | |
| " 58a. | } | Rough for historical design. |
| " 59. | } | |
| " 59a. | } | Mountains, with sun breaking through clouds. |
| " 60. | } | |
| " 60a. | } | Historical design. Black and red chalk. |
| " 61. | } | |
| " 61a. | } | River and mountains seen through trees. |
| " 62. | } | |
| " 63. | | Blank. |
| " 63a. | } | |
| " 64. | } | Ruined castle on mountain. |
| " 65. | | Blank. |
| " 65a. | } | An estuary, with mountains on either side; ruined |
| " 66. | } | castle on distant promontory. |
| " 67. | | Historical design: An army on mountains looking at |
| | | distant country. Probably Hannibal invading Italy. |
| " 67a. | } | Ruined castle. |
| " 68. | } | |
| " 69. | | Blank. |
| " 69a. | } | Ruined castle. |
| " 70. | } | |
| " 71. | | Blank. |
| " 71a. | } | Mountains. |
| " 72. | } | |
| " 73. | | Nude recumbent figure. Pen and ink. |
| " 73a. | } | Ruined castle. |
| " 74. | } | |
| " 75. | | Blank. |
| " 75a. | } | Village on hill. |
| " 76. | } | |
| " 76a. | } | Distant mountains. |
| " 77. | } | |
| " 77a. | } | River with vessels and distant castle. |
| " 78. | } | |

- Page 78a. Ruined castle.
 „ 79. Blank.
 „ 79a. } Hilly country.
 „ 80. }
 „ 80a. } Castle on hill.
 „ 81. }
 „ 81a. } River scene, with clouds.
 „ 82. }
 „ 82a. } Castle on rock.
 „ 83. }
 „ 83a. } Architectural details. “*Malmesbury*” and “*Laycock*.”
 „ 84. }
 „ 84a. Castle on hill. Wash.
 „ 85. Architectural details. “*Laycock door, window, stairs*.”
 „ 85a. } Church, with dwelling-house. ? *Laycock*.
 „ 86. }
 „ 86a. } Castle on hill in mid-distance ; rocky foreground.
 „ 87. }
 „ 87a. } Church surrounded with trees. Same building as
 „ 88. } pp. 85a and 86.
 „ 88a. } A mountain top.
 „ 89. }
 „ 89a. Architectural details.
 „ 90. Blank.
 „ 90a. Architectural details.
 „ 91. Mountainous view. Pen and ink.
 „ 91a. River, with distant mountains.
 „ 92. Written in corner—
 “*St. (?) B^K. P.*
 F. Br. P.
 M. H. P.
 H. P.
 W. B. P.”
 „ 92a. Sunset.
 „ 93. } Ruins of castle.
 „ 94. }
 „ 95. } In a wood. Water colour. Exhibited Drawings,
 „ 96. } No. 816b, N.G.

(95 leaves drawn on.)

1798* (AET. 23).

XLI.—“CYFARTHFA” SKETCH BOOK.

SCHEDULE No. 209.

Dismembered leaves of large sketch book. Covers missing. Nothing to indicate the original order of pages.

Size of page, 18 × 11½.

Water mark, “J. Whatman, 1794.”

Executor's endorsement (on first page)—“No. 209.
 (Sgd.) Geo. Jones.”

Written on first page in pencil—“Left for Exhibition. J. R.”

- Page 1. "*Cafora Works.*"
 „ 2. "*Cafora Works.*" On water in foreground is written—" *Reflecns. clear.*"
 „ 3. "*Cafora Works from Brecon Road.*"
 „ 4. "*Cafora Works from Coady cumar, looking down the Vale;*" also "*Pendaren*" and "*Plymouth.*" On back is written "No. 5," but I cannot tell in whose handwriting it is.
 „ 5. "*Castle Melis.*"
 „ 6. "*Castle Melis.*"
 „ 7. "*Bulcke Van.*" Probably the Brecknock Van.
 „ 8. Caerphilly Castle.
 „ 9. Caerphilly Castle.
 „ 10. Caerphilly Castle (?)
 „ 10a. Caerphilly Castle. No. 129, 3rd Loan Collection.
 „ 11. Rocks and mountains.
 „ 12. Pont-y-Prydd, Glamorganshire.
 „ 13. Cardiff Bridge and Castle.
 (Almost same view as sketch on p. 10, "Neath" Sketch Book.)
 „ 14. }
 „ 15. } Blank.
 „ 16. }
 „ 17. }
 „ 18. Rocks, with distant castle.
 „ 18a. River, with castle on hill in mid-distance; sunset effect. Water colour.
 „ 19. Castle, with distant tower.
 „ 19a. River, with high mountainous banks.
 „ 20. Ruined castle on rocky sea-coast. Query Flint Castle.
 „ 21. Ruined castle on coast (probably same as p. 20), with fishermen drawing up their boats. Cf. p. 28a.
 „ 22. Powis Castle (?), near Welshpool.
 „ 23. Powis Castle, near Welshpool.
 „ 24. Ruined Castle. "*B—.*"
 „ 25. Group of men-of-war. Pencil and sepia. Some inches cut off top of sheet.
 „ 26. Boats towing men-of-war along river with steep banks. Pencil and wash.
 „ 26a. Boats towing men-of-war. Pencil, with washes of black and brown. No. 135, 3rd Loan Collection, as "*Dartmouth.*" Withdrawn September, 1905.
 „ 27. Men-of-war being towed along a river. Pencil and wash. Probably River Usk, near Crickhowell. See "*Swans*" sketch book, p. 23.
 „ 28. Boats towing men-of-war. Pencil and wash.
 „ 28a. Sketch of shipping and boats. Ruined castle sketched on p. 21 in background. Pencil, with washes of brown and black. Cabinet Drawings, No. 459, N.G.
 „ 29. Estuary, with vessels.
 „ 30. Castle on hill, with vessels passing below.
 „ 31. The estuary, from above.
 „ 32. Town, with bridge; mountains in distance, river in foreground. No. 130, 1st Loan Collection; described (probably erroneously) as "*Yorkshire.*"

- Page 33. *See* p. 10*a*.
 „ 34. *See* p. 26*a*.
 „ 35. Five-arched bridge, with town and castle on right bank. Water colour. Withdrawn from No. 10, in 4th Loan Collection (described as “Usk, Monmouth (?)”), on account of indigo fading. Numbered “41” in ink at bottom of left-hand corner.
 „ 36. Bridge, with mountains on left. Water colour. Numbered “32” (or 37) in ink at bottom right-hand corner. Formerly No. 153, in 3rd Loan Collection, as “Highland Bridge.” Withdrawn August, 1905, on account of fading of the indigo in the drawing.
 „ 37. Rocks off coast. 1st Loan Collection, No. 145, as “The Needles.” All blue is bleached from exposed portion; only indication that the drawing once contained blue is in part concealed by the mount. (?) Oxwich Bay, Gower.
 „ 38. River scene. Water colour. 2nd Loan Collection, No. 146. (Seriously damaged by undue exposure to the light.)
 „ 39. Group of boats. Pencil and wash. (The page has been cut down, but it seems to have belonged to this book.)
 „ 40. Boats at landing stage. Water colour. In ink, at bottom right-hand corner—“36.” Exhibited Drawings, No. 631, N.G.
 „ 41. River scene, with ruins of castle. In ink, in corner—“39.” Exhibited Drawings, No. 853, N.G.
 „ 42. Rocks and stream. Water colour. In ink, in corner—“42.”

(41 leaves drawn on.)

1798* (AET. 23).

XLII.—THE “SWANS” SKETCH BOOK.

SCHEDULE No. 288.

Sketch book, bound in calf, with one brass clasp.

Turner's label on back—“26. *South Wales*.”

Size of page, $6\frac{1}{8} \times 4\frac{1}{8}$.

The leaves are of coarse brown paper.

Executors' endorsement—“No. 289 (altered to 288). Contains 60 Leaves with Pencil, Chalk & Color'd Sketches on Tinted Paper.

(Sgd.) H. S. Trimmer
C. Turner.”

Mr. Ruskin's endorsement—“No. 289. Invent. Two leaves with swans cut out for M. H. (Marlborough House). A book of great interest. Should not be cut up.”

Inside cover is written in ink :—

*"Recipt for making an Efficable (?) ointment for
Cut*

"Solomons Seal leaves and Buds

"Comfrey Do.

"Bay

"Elder

"Valerian.

*"An equal quantity to which may be added a handfull
of Parsley these herbs must be cut small bruise in a stone
mortar boild for some hours in a Bell mold Kettle over a
slow fire in a sufficient quantity of unwashed butter to
make the Herbs thoroughly moist it must stand ten or
12 days after which strain thro a Cloth, the Juice then to
be boild and well skimm'd and run into small Jars or
Pots.*

" Given by Miss Narraway of Bristol."

On the inside of end cover is written in ink—

*" Tell me Babbling Echo why
Babbling Echo tell me why
You return me sigh for sigh
When I of slighted love complain
You delight to Mock my Pain.*

2.

*Bold intruder Night and Day
Busy { censor
 { telltale hence away
Me and my care in silence leave
Come not near me while I grieve.*

3.

*But should my Swain
Return to Bless my longing arms
I'd call the from thy dark retreat
The joyfull tidings to repeat.*

4.

*Repeat Repeat Repeat thy strain
Tell it o'er and o'er again
From Morn to Night prolong the tale
Let it ring from vale to vale."*

On Fly-leaf at end is written in ink :—

*" Thee Breeze was fresh the Ship in stays
Each breaker hush'd the shore a haze
When Jack no more on duty call'd
His true love's tokens overhaul'd
The broken gold the braided hair
The tender motto writ so fair
Upon his bacco box he views
Nancy the Poet love the muse
If you loves I as I loves you
No pair so happy as we two.*

*The storm that like a shapless (?) wreck
Had strew'd with rigging all the deck
That tars for shark had given a feast
And left the ship a hulk—had ceas'd
When Jack no more as with his mesmates dear
Who shared their grog their hearts to cheer
Took from his bacco' box a quid
And stare'd for comfort on the lid.*

*The battle that with horror grim
Had madly ravaged life and limb
That scuppers drench'd with human gore
And widow'd many a wife was o'er
When Jack to his companions dear
Just pay'd the tribute of a tear
Then as his tobacco Box he held
Restor'd his comfort as he spell'd."*

Continued on part of p. 139 :—

*" The voyage that had been long and hard
But that had yielded full reward
That brought each sailor to his friend
Happy and rich was at an end
When Jack his toils and perils o'er
Beheld his Nancy on the shore
Then as his bacco he display'd
And cry and seized the charming maid."*

On p. 130 the following verses are written in ink :—

- " 1. 'Twas post meridian, half past four
By Signal I from Nancy parted
At six we linger'd on the shore
With uplift hands and broken hearted.*
- 2. At seven while taugtning the fore stay
I saw her faint or else was fancy
At eight we all got under way (weigh)
And bade a long adieu to Nancy.*
- 3. Night came and now 8 Bells had rung
While careless Sailors ever cheery
On the mid watch so jovial sung
With tempers toil can never weary.*
- 4. I little to their mirth inclin'd
While tender thoughts rush'd o'er my fancy
And my warm sighs increas'd the wind
Look'd on the Moon and thought on Nancy."*
- " 5. And now arrived that jovial night
When every true bred tar carouses
When o'er the grog all hands delight
To toast their sweethearts and their spouses.*
- 6. Round went the can the jest the glee
While tender thoughts rush't o'er each fancy
And when on turn it came to me
I heav'd a sigh and toasted Nancy.*

7. *Next morn a squall came on at 4*
At 6 the elements in motion
Plung'd me and three poor sailors more
Headlong within the foaming Ocean.
8. *Poor wretches they soon found their graves*
For me it may be only fancy
But love seem'd to forbid the waves
To snatch me from the arms of Nancy."

Continued on p. 129 :—

- "9. *Scarce the foul hurricane was clear'd*
Scarced winds and waves had ceased to rattle
When the bold enemy appear'd
And undaunted we prepar'd for Battle.
10. *And now while some lov'd friends or wife*
Like lightning rush'd on every fancy
To providence I trusted life
Put up a prayer and thought on Nancy.
11. *At last 'twas in the month of May*
The crew, it being lovely weather
At 3 a.m. discover'd day
And England's chalky cliffs together.
12. *At 7 up channell—how we bore*
While hope and fears now drowned each fancy
At 12 { I
{ we gaily jump'd ashore
And to my throbbing heart press'd Nancy."

-
- "A. *F wearily the way worn traveller*
Plods uncheerily afraid to stop.
- S. *Wandering drearily and sad unraveller*
Of the Mazes toward the Mountain top.
- A. *Doubting fearing while his course he's steering.*
- S. *Cottages appearing, as he's nigh*
- B. *Oh how . . . kly then the way worn traveller*
Threads the mazes towards the Mountains top.

-
- A. *Tho' so melancholly day has past by*
I would be jolly now to think on't more.
- S. *Blithe and jolly he the can held fast by*
As he's sitting at the Goatherd's door."

Continued on p. 128 :—

- "A. *Eating quaffing at past labours laughing*
S. *Better far by half in spoils than before*
A. *Oh how merry then the rested traveller*
Seems while sitting at the Goatherd's door."

| | | |
|------|-----|---|
| Page | 1. | Figures of countrymen. Pen and ink. |
| " | 2 } | Caerphilly Castle ("Caerfilly"). Pencil and white |
| " | 3 } | chalk. |
| " | 4 | A tree trunk. |
| " | 5. | Caerphilly Castle ("ditto"). |

- | | | | |
|------|--------|---|---|
| Page | 6. | } | Group of trees. |
| " | 7. | | |
| " | 8. | | A wharf, or timber yard. |
| " | 9. | | Vessels at a wharf. Pencil and pen and ink. |
| " | 10. | | Blank. |
| " | 11. | | Two turkeys. Pen and ink. |
| " | 12. | | Hilly country, with river. |
| " | 13. | | View of Fonthill Abbey, in course of construction, from river (? River Nadder). Continuation of drawing on p. 12. In corner, " <i>Fonthill</i> ." Reverse of p. 14. |
| " | 14. | | Flying swan. Ink and Chinese white. Exhibited Drawings, No. 609, N.G. |
| " | 15. | | Two swans. Ink and Chinese white. Exhibited Drawings, No. 609, N.G.—" <i>Studies of Swans</i> ." |
| " | 16. | | Upper half of a drawing of broken trees. Ink and water colour. Reverse of p. 15. |
| " | 17. | | Lower half of drawing of fallen trees. Ink and water colour. |
| " | 18. | } | Fallen trees. Ink and water colour. |
| " | 19. | | |
| " | 20. | } | Blank. |
| " | 21. | | |
| " | 22. | } | Winding river with steep banks and distant castle. Pen and ink. Probably Crickhowell (" <i>Crick Howell</i> "(?)) and River Usk. |
| " | 23. | | |
| " | 24. | | Man-of-war, with boats. Ink and Chinese white. |
| " | 25. | | A sailing vessel. Pen and ink. |
| " | 26. | } | The docks at " <i>Bristol</i> ." Pencil and white. |
| " | 27. | | |
| " | 28. | } | Vessels in dock at Bristol: St. Mary Redcliffe (with half-built spire) in distance. Pencil and pen and ink. |
| " | 29. | | |
| " | 30. | } | Distant mountains. Pen and ink. |
| " | 31. | | |
| " | 32. | } | Distant mountains. |
| " | 33. | | |
| " | 34. | } | Pont-y-Prydd, with the River " <i>Taft</i> ." Pencil and white. |
| " | 35. | | |
| " | 36. | } | Blank. |
| " | 37. | | |
| " | 38. | } | Distant view of the " <i>Malvern Hills</i> ." |
| " | 39. | | |
| " | 40-47. | | Blank. |
| " | 48. | } | " <i>E</i> ." Probably ruins of Ewenny Priory. Pencil and white. |
| " | 49. | | |
| " | 50. | | Rocky coast scene. |
| " | 51. | | Sky. Pencil and Chinese white. |
| " | 52. | } | Blank. |
| " | 53. | | |
| " | 54. | | " <i>E</i> ." Interior of Ewenny Priory. Pencil and white. |
| " | 55. | | Blank. |

- Page 56. } Ruined castle. (Name illegible.)
 „ 57. }
 „ 58. } Interior of Ewenny Priory. Pencil, Chinese white
 „ 59. } and red.
 „ 60. } Belfry, with figures. Pen and ink, Chinese white
 „ 61. } and red.
 „ 62. } Caerphilly Castle, near Cardiff. “C.” Pencil and
 „ 63. } Chinese white.
 „ 64. } Ruined priory on banks of river, with bridge in mid-
 „ 65. } distance. “U.” Pencil and Chinese white.
 „ 66. } Ruined castle, with distant church. On part of fore-
 „ 67. } ground is written “Ditch.”
 „ 68. } Ruined abbey or priory. (Same building in following
 „ 69. } drawing.)
 „ 70. } Ruined castle on hill, with houses and ruins below. “O.”
 „ 71. } (? Ogmores Castle).
 „ 72. } Another view of same building. “O.” Pencil and
 „ 73. } white.
 „ 74. } Another view of same ruins. “O.”
 „ 75. }
 „ 76. Blank.
 „ 77. Blank.
 „ 78. } Castle in mid-distance, with distant mountains. “C.”
 „ 79. } Probably Caerphilly.
 „ 80. } Rough sketch. ? Subject.
 „ 81. }
 „ 82-85. Blank.
 „ 86. } Ruined towers. “St. D.” Probably St. Donat’s.
 „ 87. }
 „ 88. } A waterfall. Pencil and Chinese white.
 „ 89. }
 „ 90. Blank.
 „ 91. Sun behind clouds.
 „ 92-95. Blank.
 „ 96. } Range of mountain tops. Pencil and white.
 „ 97. }
 „ 98. } Town with distant mountains. Pencil and white.
 „ 99. }
 „ 100. Storm clouds.
 „ 101. Clouds.
 „ 102. } “Hay.”
 „ 103. }
 „ 104. } Ruins among trees. “H. on B.” (?). Pencil and
 „ 105. } white.
 „ 106. Ruined castle.
 „ 107. Ruined castle. “H. on B.” (or “H. or B.”).
 „ 108. } Ruined castle on hill, with winding river. “C. A.”
 „ 109. } Pencil and white.
 „ 110. } Ruined castle on hill. Pencil and white.
 „ 111. }
 „ 112. } Bridge, with distant castle and hills. Pencil and
 „ 113. } white.
 „ 114. Sunset.

Page 115-117. Blank.

- „ 118. } A blasted tree. Pencil and white.
- „ 119. }
- „ 120-123. Blank.
- „ 124. } Cliffs. "*Turkey*" (?). Pencil and white.
- „ 125. }
- „ 126. } A landscape. Pencil and white chalk.
- „ 127. }
- „ 128. } For verses on these pages, *see* above.
- „ 129. }
- „ 130. }
- „ 131. Clouds round sun. Pencil and white.
- „ 132. } Rocks. Pencil, white and red.
- „ 133. }
- „ 134. } On sea-coast. Pencil and white.
- „ 135. }
- „ 136. } A woodland scene. Pen and ink, and water colour.
- „ 137. }
- „ 138. } Study of tree trunks. Pen and ink, and wash.
- „ 139. }

(60 leaves drawn on.)

1798* (AET. 23).

XLIII.—"ACADEMICAL" SKETCH BOOK.

SCHEDULE No. 156.

Sketch book, bound in calf.

Turner's label on back—"35. *Academy*"; and on side—"Academical."

Size of page, $8\frac{1}{2} \times 5\frac{1}{2}$.

Paper, blue, with reddish-brown wash over it.

Executor's endorsement—"No. 156.

(Sgd.) Geo. Jones."

Marked "O. 43" in Mr. Ruskin's List. His comment is—"S. 156. One glowing dark Carnarvon, fine. Academy studies, base."

- Page 1. Life study; standing male figure. Coloured chalks and water colour.
- „ 2. Life study; seated male figure. Coloured chalks and water colour.
- „ 3. Life study; seated male figure. Coloured chalks and water colour.
- „ 3a. Life study; female figure. Coloured chalks and water colour. No. 35 (105), in 3rd Loan Collection.

- Page 4. Life study ; female figure. Coloured chalks and water colour.
- „ 5. Life study ; seated male figure. Water colour.
- „ 6. Life study ; seated male figure. Water colour.
- „ 7. Life study ; male figure. Water colour. No. 28, in 1st Loan Collection.
- „ 8. Life study ; seated female figure. Water colour.
- „ 9. Life study ; seated female figure. Water colour.
- „ 10. Life study ; seated male figure. Water colour and chalk.
- „ 11. Landscape. Pencil and white chalk.
- „ 12. Life study ; back view of seated male figure. Pencil and white chalk.
- „ 13. Life study ; standing female figure. Water colour and coloured chalks.
- „ 14-38. Blank.
- „ 39. Blank.
- „ 39a. Caernarvon Castle ; sunset. Ink and water colour.
(Study for drawing of Caernarvon Castle, exhibited at the Royal Academy, 1799, and lent by Mrs. Thwaites to the Old Masters, Royal Academy, 1887.)
- „ 40. Blank.
- „ 40a. River, with mountains. Ink and sepia.
- „ 41. Blank.
- „ 41a. Caernarvon Castle and shipping. Blue monochrome and white.
- „ 42. Shipping, with Caernarvon Castle in mid-distance. Blue monochrome.
- „ 42a. Caernarvon Castle ; sunset. Water colour.
- „ 43. Caernarvon Castle. Blue and white.
- „ 43a. Caernarvon Castle ; sunset. Water colour.
- „ 44. Blank.
- „ 44a. Caernarvon Castle, with shipping. Blue and white.
- „ 45. Blank.
- „ 45a. River, with ships. White chalk and washes of blue and burnt sienna.
- „ 46. Blank.
- „ 46a. Study for picture, or copy from Wilson. Body colour.
- „ 47. Blank.
- „ 48. Blank.
- „ 48a. Mountain scene. Water colour and white chalk.
- „ 49. Blank.
- „ 49a. Mountain scene. Water colour and white chalk.
- „ 50. Blank.

Inside end cover, a name, crossed out and partly erased (possibly "Mr. Charles Thomson"), and the address—

*"No. 40 Castle Street,
Oxford Road."*

(34 leaves drawn on.)

1798* (AET. 23).

XLIV.—MISCELLANEOUS.

A. Pembroke Castle.

11½ × 16½. 2nd Loan Collection, No. 143.

Water colour -- not quite finished, but design, &c., well established. Was apparently mounted by artist, and margin of dark red and grey prepared by him. The present mount covers up Turner's margin and from a quarter to half an inch of the drawing on different sides.

B. House Gable.

14½ × 11. Water colour.

1st Loan Collection, No. 67.

I am inclined to doubt whether this drawing is by Turner. It seems to me too clumsy and mechanical in workmanship.

C. Two-Arched Bridge, with heavy buttresses ; houses on either side.

8½ × 10½. Pencil, part water colour.

D. Lake, with Mountains.

8½ × 10¾. Monochrome wash.

E. Tree, with Shipping in Harbour.

9¾ × 16. Pencil.

F. Castle, with Trees and Cattle.

10½ × 12¼. Pencil, part water colour, on rough grey paper.

G. Somerset House (?).

3½ × 6. Pencil, on card tinted brown.

On back, in ink :—

*“Learn. Substantives
No Comparision but by
Adjectives, as, good bonne
bad, Beau, fine Positive
Plus Beau finer Comparative
le Plus Beau Superlitive of
Finer.
Masculine Le
White Blanc Positive
Whiter Plus Blanc Comparative
Whitest Le Plus Blanc Superlitive.”*

H. Caernarvon Castle.

4½ × 7. Pencil, on board.

I. Eagle Tower, Caernarvon Castle.

6 × 7. Pencil, on board.

J. Powis Castle.

6 × 7. Pencil, on board.

K. Powis Castle.

6 × 7. Pencil, on board.

On back, group of trees.

L. Church, with Gravestones.

6 × 7. Pencil, on board.

On back, another view of same church.

M. Monument, with Two Seated Figures.

6 × 7. Pencil, on board.

N. A Niche, with Terminal Figure, and various Architectural Details.

11 $\frac{1}{8}$ × 8 $\frac{1}{2}$. Pencil.

One detail, "*Henry 8 Arms.*"

O. Ruined Castle, with Cattle and Trees.

9 $\frac{3}{4}$ × 14 $\frac{1}{4}$. Water colour.

P. Landscape, with distant Mountains.

5 $\frac{1}{8}$ × 3. Pencil.

Q. A Gothic Arch, Details of Window, &c.

7 $\frac{3}{4}$ × 12 $\frac{1}{2}$, folded. Pencil.

Water mark, "G.R. 1794."

R. Tracery of Windows, &c.

6 × 7. Pencil, on board.

S. River, with distant Mountains.

6 × 7. Pencil, on board.

T. Tracery of Windows.

6 × 7. Pencil, on board.

U. Road, with Trees and distant Windmill.

5 $\frac{3}{4}$ × 7. Pencil.

V. Interior of St. Paul's, with Figures.

29 $\frac{1}{2}$ × 24 $\frac{3}{4}$. Pencil.

Looking west, from the nave. Crowds of figures, with Yeomen of the Guard, &c.

The drawing appears to have been pasted down on to a large drawing board while being executed; it was then taken off and folded up small, and endorsed by Turner on the back, in ink:—

"*St. Pauls with the King &c. &c. &c. after his recovery*
23 April."

Water mark, 1794.

The water mark proves that this cannot represent the scene in St. Paul's, on the 23rd April, 1789, when the King visited

the Cathedral to return thanks for recovery from his first illness—a subject of which Edward Dayes, Girtin's master, published two engravings, one taken from almost the same point of view as this drawing.

W. Interior of Covent Garden Theatre, from the Gallery, with Figures.

$9\frac{3}{8} \times 14\frac{3}{4}$, folded. Pencil.

X. Ruined Castle on Hill beside River.

$7\frac{1}{2} \times 10\frac{1}{4}$. Water colour.

Y. Caernarvon Castle.

About $8\frac{1}{2} \times 11$. Water colour, unfinished.
Exhibited Drawings, No. 770, N.G.

Z. Landscape, with Figures and Cattle.

$13\frac{3}{4} \times 9\frac{3}{4}$. Water colour.
4th Loan Collection, No. 12.

a. Manor House Gateway.

$10 \times 13\frac{1}{8}$. Water colour.
4th Loan Collection, No. 33.

b. Fishing Boats. with distant Castle on Rock. Probably Harlech Castle.

About $9\frac{3}{4} \times 12\frac{1}{4}$. Monochrome wash.
Perhaps a study for the picture of "Harlech Castle, from Trwgwyn Ferry, &c.," exhibited R.A., 1799.
On back—Several slight sketches of boats, in pencil.

c. Group of Fishing Boats in an Estuary.

About $10 \times 12\frac{1}{2}$. Water colour.
See the previous drawing.

d. Bridge, with Town and Ruined Castle on the right.

$12 \times 18\frac{1}{8}$. Water colour.
The drawing is much dirtied and rubbed; it has also been cut in halves. Apparently based on sketch, "Cyfarthfa" Sketch Book (XLI), p. 35.

e. "Cross at Stourton, Wilts."

$15\frac{3}{4} \times 21\frac{1}{2}$. Water colour.

f. At Stourhead, Wilts, the Seat of Sir Richard Colt Hoare.

$16\frac{3}{4} \times 21\frac{3}{4}$. Unfinished water colour.

g. At Stourhead, Wilts.

$17\frac{1}{2} \times 23\frac{1}{2}$. Water colour.

h. A Water Mill between Steep Hills.

$17\frac{1}{4} \times 22$. Water colour.

i. Ludlow Castle and Bridge.

$17 \times 20\frac{1}{2}$. Water colour.

Based on pencil sketch, "Hereford Court" Sketch Book (XXXVIII), p. 63.

Water mark, "J. Whatman. 1794."

(35 drawings.)

1799* (AET. 24).

XLV.—"LANCASHIRE AND NORTH WALES" SKETCH BOOK.

SCHEDULE No. 140.

Sketch book, bound in calf, with two broken clasps.

Written on cover—"Lancashire & North Wales."

Size of page, 13×9 .

Water mark—"J. Whatman. 1794."

Executors' endorsement—"No. 140."

(Sgd.) H. S. Trimmer.
C. Turner."

Inside cover is written in pencil—

"Kirkby;
W. Turner;"

and two or three words, which have been erased.

On fly-leaf, in ink, in Turner's writing—

"Snowdon Mountain while every House
crow usually croacks
there is no good of much sleep.

Snowdon Mountain ravenous snow (or shore)
meelted windy often
in Distress best is a relation.

Translated by M^r Lloyd from Pennant."

On back of fly-leaf, in pencil—

"Mr. Edw^d Swinburne,
to be left at Payne & MacKinley's, Booksellers, Strand."
(Six leaves have been cut out.)

- Page 1. Interior of Sherburne Chapel in Mitton Church, with recumbent figures on tombstones.
 Along top of drawing :—
"Quant je puis"; and
"Here lieth the Bones of S. Ric^d Sherburne, Kt., Master Forrest of Xy. F. of Bowland, Steward of ye Manor of Slidbourne, Ld. of the Isle of Man, and one of her . ."
 Sketch for the drawing engraved in Whitaker's "Histy. & Antiquities of the Deanery of Craven."
 On back, rough sketch of a picture of shipping, and a coast scene, described as "*Storm and Calm.*"
 (Three leaves torn out.)
- „ 2. Part of the battlements of a castle.
 „ 3. Part of a castle, with sea and rocks beyond. Possibly Flint Castle.
 „ 4. Blank.
 (Leaf torn out.)
 „ 5. Distant mountains.
 „ 5a. Tower, with clouds. Probably part of Caernarvon Castle.
 (Six leaves out.)
 „ 6. Blank.
 „ 7. Blank.
 „ 7a. Welsh mountains, with torrent and one-arched bridge in foreground. Monochrome, wash drawing.
 „ 8-9. Blank.
 (Two leaves out.)
 „ 10-12. Blank.
 (Leaf torn out; has contained monochrome wash drawing.)
 „ 13. Blank.
 (Two leaves torn out.)
 „ 14. Blank.
 „ 14a. } A country house, surrounded by palings and trees.
 „ 15. }
 „ 16. Blank.
 „ 16a. Windmill, with path over hill. Cf. XLIV, v.
 „ 17. Blank.
 „ 17a. Clouds.
 „ 18. Blank.
 „ 18a. Clouds.
 „ 19. Blank.
 „ 19a. Range of distant mountains.
 „ 20. Blank.
 „ 20a. Small church and village on shores of bay or estuary, with distant mountains. "*Llandau.*"
 „ 21. Blank.
 „ 21a. Caernarvon Castle.
 „ 22. Blank.
 „ 22a. Caernarvon Castle.
 „ 23. Blank.
 „ 23a. Caernarvon Castle.
 „ 24. Blank.
 „ 24a. Caernarvon Castle, with shipping.

- Page 25. Blank.
- „ 25a. Commencement of sketch of Caernarvon Castle.
- „ 26. Blank.
- „ 26a. Caernarvon Castle.
- „ 27. Blank.
- „ 27a. Small chapel, with distant mountain.
- „ 28. Written in ink—" *T. Lister Barker. 40 Guineas. Lomond.*"
- „ 28a. Chapel on p. 27a in mid-distance.
- „ 29. Blank.
- „ 29a. Another view of same chapel, with river in foreground.
- „ 30. Blank.
- „ 30a. Church and castle on hills, with river in foreground.
(Leaf torn out.)
- „ 31. Blank.
- „ 31a. Houses, &c., on river bank ; bridge mid-distance.
- „ 32. Blank.
- „ 32a. Continuation of drawing of foreground on p. 33a.
- „ 33. Blank.
- „ 33a. Group of trees, with houses and mountains in distance.
As the lower right-hand corner of sheet had been torn
part of the drawing is on p. 32a.
- „ 34. Blank.
- „ 34a. Whalley Abbey, with river near foreground.
- „ 35. Blank.
- „ 35a. Whalley Abbey and Bridge, from the river.
- „ 36. Blank.
- „ 37. Blank.
- „ 37a. Mountains, with bridge in foreground.
- „ 38. Blank.
- „ 38a. Mountains.
- „ 39. Blank.
- „ 39a. Mountainous country, with bridge in mid-distance.
- „ 40. Blank.
- „ 40a. One-arched bridge, with mountains.
(Leaf torn out.)
- „ 41. Blank.
- „ 41a. Foliage.

LOOSE LEAVES.

- „ 42. Stonyhurst, with lake in foreground.
Near margin, in pencil, in Turner's writing—
" *Black Com*
" *Corinthian*
" *Ionic*
" *Doric.*"
Along the bottom, in ink, in Mr. Ruskin's handwriting—
" Out of Invent. 328. J. R."
- Splashes of water colour on reverse of leaf. Cf. Engraving published in Whitaker's "History of the Original Parish of Whalley and Honor of Clitheroe." 1800-1.
- „ 43. Distant View of Whalley Abbey. Cf. Engraving in Whitaker's "Parish of Whalley."
On back—" *Mr Sherlock & Tomkison.*"

- Page 44. Near view of the ruins of Whalley Abbey. *Cf.* Engraving, Whitaker's "Whalley."
 „ 45. Townley Hall. *Cf.* Plate V., published August 1, 1800, in Whitaker's "Whalley."
 On back—"St. Gillum Henrie."
 „ 46. Distant view of Caernarvon Castle.
 „ 47. A mountain torrent. Indian ink wash. No. 26 (78) in 3rd Loan Collection.
 „ 48. The old oak. Pencil. 1st Loan Collection, 46.
 „ 49. Ruins of abbey. Exhibited Drawings, No. 458, N.G.
 „ 50. Mountain scene. Monochrome wash. 1st Loan Collection, No. 79.
 (Probably belongs between pp. 7 and 8 or 12 and 13.)
 „ 51. A castle. Pencil. Exhibited Drawings, No. 458, N.G.
 (42 leaves drawn on.)

1799* (AET. 24).

XLVI.--DOLBADARN SKETCH BOOK.

SCHEDULE No. 379.

Small sketch book, bound in calf, with one brass clasp.

Turner's label on back, "38. *Studies. Col.*" (probably means "Colour").

Size of page, $3\frac{1}{2} \times 5\frac{1}{4}$.

Water mark, "J. Whatman, 1794."

Executor's endorsement, "No. 379. 85 leaves of pencil, pen and ink—and colour.

(Signed) H. S. Trimmer."

On inside cover is written in ink, in Turner's writing:—

"*Pronouns.*

| <i>Sin.</i> | | <i>Plural.</i> | |
|------------------|--------------------|-------------------|----------------|
| <i>Moi or je</i> | <i>I</i> | <i>Nous</i> | <i>we</i> |
| <i>Toi or tu</i> | <i>thou</i> | <i>Vous</i> | <i>you</i> |
| <i>Lui</i> | <i>he</i> | <i>Eau or ils</i> | <i>they</i> |
| | | | <i>or them</i> |
| <i>Elle</i> | <i>she</i> | <i>Elles</i> | <i>they.</i> |
| <i>de soi</i> | <i>one self</i> | | |
| <i>de soi</i> | <i>one self</i> | | |
| <i>Moimême</i> | <i>myself</i> | | |
| <i>Toi —</i> | <i>thysel</i> | | |
| <i>Lui —</i> | <i>them</i> | | |
| <i>Elle —</i> | <i>herself</i> | | |
| <i>Soi —</i> | <i>oneself</i> | | |
| <i>Nous —</i> | <i>ourselves</i> | | |
| <i>Vous —</i> | <i>yourselves</i> | | |
| <i>Eux —</i> | <i>themselves.</i> | | |
| <i>Elles —</i> | | | |

| <i>Pronouns. Possessive.</i> | | |
|------------------------------|---|----------------|
| <i>Mon</i> | — | <i>my. my</i> |
| <i>Ma</i> | — | <i>my</i> |
| <i>Ton</i> | — | <i>thy—Tes</i> |
| <i>Ta</i> | — | <i>Tes.</i> |
| <i>Son</i> | — | <i>his—ses</i> |
| <i>Sa</i> | — | <i>her—ses</i> |

“Relative Pro :

| | | | | |
|----------------|---|---------------------|-----------------|-----------------|
| <i>Notre</i> | — | <i>our—Nos.</i> | <i>Le Mein</i> | <i>mine</i> |
| <i>Votre</i> | — | <i>your—vos</i> | <i>Le Tien</i> | <i>thine</i> |
| <i>leur</i> | — | <i>their—theurs</i> | <i>Le Notre</i> | <i>ours.</i> |
| <i>Le Sien</i> | — | <i>his</i> | <i>Le votre</i> | <i>yours.</i> |
| | | | <i>Le leur</i> | <i>theirs.”</i> |

Also, in pencil, “*Mr. Lowther.*”

On fly-leaf is written in ink :—

“Demonstrative Pronouns.

| | | | | | |
|-----------------|--------------|-------------|---------------|---------------|--------------|
| <i>ce</i> | <i>this</i> | <i>M.</i> | <i>Plural</i> | <i>these</i> | <i>ces</i> |
| <i>cette</i> | <i>this</i> | <i>F.</i> | | <i>ces</i> | |
| <i>celui</i> | <i>him</i> | | | <i>those</i> | <i>ceux</i> |
| <i>de celui</i> | <i>him</i> | | | | |
| | <i>celle</i> | <i>she</i> | <i>F.</i> | <i>celles</i> | <i>those</i> |
| | <i>ceci</i> | <i>this</i> | | <i>cela</i> | <i>that.</i> |

Relative Pronouns.

| | | | | |
|------------------|---|---------------------|-------------|--|
| <i>Qui</i> | — | <i>who</i> | <i>Quoi</i> | <i>what</i> |
| <i>de Q</i> | — | <i>when</i> | <i>dont</i> | <i>whose</i> |
| <i>a Q</i> | — | <i>whose</i> | | |
| <i>Qui</i> | — | <i>whom or that</i> | <i>qui</i> | <i>what</i> |
| <i>lequel</i> | | <i>which</i> | <i>Mas.</i> | } <i>Du lui &</i> <i>Le du au.”</i> |
| <i>la quelle</i> | | <i>which</i> | <i>F.</i> | |

Also, in pencil :—

“*Moel Eilio*

Glydar Fawr.”

On reverse of fly-leaf, in ink :—

“*Verbs ending ‘er’ is a mark of the infinitive.*

Present.

| | |
|---------------------|---------------|
| <i>Je donne</i> | <i>I give</i> |
| <i>Tu donne</i> | <i>thou</i> |
| <i>Il donne</i> | <i>he</i> |
| <i>nous donnet</i> | |
| <i>Vous donnez</i> | |
| <i>Ils donnent.</i> | |

Imperfect.

| |
|--------------------------|
| <i>Je donnerios</i> |
| <i>Tu donnerios</i> |
| <i>Il don”</i> |

Page 1. A harper seated playing a harp.

On back :—

| | |
|------------------------|--------------------------------------|
| “ <i>Twilight</i> | <i>Sunrise</i> |
| <i>Clear</i> | <i>Bright.</i> |
| <i>D. Rain bow (?)</i> | <i>. . Rain Red</i> |
| <i>Crimson’d</i> | <i>Hazey.</i> |
| <i>Dewy</i> | <i>Dawn (?)</i> |
| <i>Cloudy</i> | <i>After Rain</i> |
| <i>Midday</i> | <i>Fog.</i> |
| <i>Rain (?)</i> | <i>Gathering (?) after</i> |
| <i>Showery</i> | <i>.</i> |
| <i>Squall (?)</i> | <i>Gathering</i> |
| <i>Storm</i> | <i>Gathering</i> |
| <i>Sunney</i> | <i>Breaking up (?)</i> |
| | <i>Tranquil (?)”</i> |

- Page 2. Slight sketch of foliage.
- „ 2a. Clouds.
- „ 3. Cloud effect.
- „ 4. Figures for a scriptural subject; perhaps “Moses Praying.”
- „ 4a. Clouds.
- „ 5. Clouds.
- „ 5a. Clouds.
- „ 6. Blank, and part torn.
- „ 7. House, with tree and figures.
- „ 8. Ruined abbey beside stream.
- „ 9. Three-arched bridge, with houses and mountains beyond.
- „ 9a. } Arch of ruined abbey spanning stream. Cf. p. 8.
- „ 10. }
- „ 10a. Cloud effect, described as “*Rain approaching after Sunrise.*”
- „ 11. Blank.
- „ 11a. Ruined abbey.
- „ 12. Blank.
- „ 13. Blank.
- „ 13a. Ruined castle.
- „ 14. Ruined castle on coast. ? Flint Castle.
- „ 15. Blank.
- „ 15a. The pass of “*Aberglaslyn.*”
- „ 16. Blank.
- „ 16a. } Landscape, with mansion on hill.
- „ 17. }
- „ 17a. } House on hill, with bridge in foreground.
- „ 18. }
- „ 18a. } Interior of cathedral or abbey church.
- „ 19. }
- „ 19a. Mountains and clouds. (Snowdon range.)
- „ 20. Summits of a group of mountains. Each peak has a separate number on it; over a lake near centre is written “*Ly duthwch*” (Llyn-dwythwch, near Moel Eilio).
- „ 20a. Lake, with mountains.
- „ 21. Dolbadarn Castle.
- „ 22. Mountain, beside a lake. “*do. 3*” (Glyder Fawr, cf. p. 23).
- „ 22a. Lake, with mountains.
- „ 23. Mountains. “*2 Glydir Vawr.*”
- „ 24. Blank.
- „ 24a. } Study of plants (thistle, &c.).
- „ 25. }
- „ 26. Study of briar rose.
- „ 26a. Road through a village. “*Llewnife*” (?).
- „ 27. Blank.
- „ 27a. A mountain pass. Pencil, with monochrome wash.
- „ 28. Blank.
- „ 28a. Trees, with distant mountains.
- „ 29. House among trees.
- „ 30. Among the mountains. Monochrome wash drawing.
- „ 31-36. Blank.

Page 37. Sunset ; bridge in mid-distance.

Written underneath—" *One silver streak under Bridge. Sky light grey. Windy in the Bottom till nr. Barge (?). Moon glimmering.*" And on one part of sky—" *Red*" ; on another—" *G. Yellow.*"

- „ 38. Blank.
- „ 38a. } Dolbadarn Castle.
- „ 39. }
- „ 39a. On the coast.
- „ 40. Study of weeds and grasses.
- „ 40a. Castle among mountains. Dolbadarn.
- „ 41. Another view of same castle.
- „ 41a. Group of barges.
- „ 42. Blank.
- „ 42a. Clouds and mountain.
- „ 43. Mountains.
- „ 43a. Sailing vessel.
- „ 44. Lake of Llanberis with Dolbadarn Castle. Pen and ink.
- „ 45. Blank.
- „ 46. Group of aspens. "*Aspen Root.*"
- „ 46a. } Group of trees.
- „ 47. }
- „ 47a. Sun breaking through clouds.
- „ 48. A tree.
- „ 48a. Distant mountains.
- „ 49. Mountains.
- „ 49a. A castle, with sunset effect. Probably Caernarvon.
- „ 50. Blank.
- „ 50a. Same castle.
- „ 51. Same castle, with sailing vessel in foreground.
- „ 51a. A mountain.
- „ 52. Same castle.
- „ 52a. A mountain.
- „ 53. View of mountains, "*from Snowdon.*"
- „ 54. Same castle as above.
- „ 54a. Clouds.
- „ 55. Landscape with figures. "*Bard's Well.*"
- „ 55a. Caernarvon Castle.
- „ 56. Blank.
- „ 56a. Landscape.
- „ 57. Blank.
- „ 57a. } "*Pass of Sydent*" (? Sychnant).
- „ 58. }
- „ 58a. } Gawthorpe Hall, Lancashire.
- „ 59. }
- „ 59a. Figure subject.
- „ 60. Another version of same figure subject.
- „ 60a. Clouds.
- „ 61. Figure subject.
- „ 62 & 63. Blank.
- „ 64. Blank.
- „ 64a. Mynydd Drws-y-coed, or Moel Hebog. "*do*" (probably referring to "*Moel Habog*" on p. 66).
- „ 65. Blank.

| | | |
|------|--------|---|
| Page | 65a. | " <i>Mawr druce coade</i> " and Moel Hebog. |
| " | 66. | " <i>Moel Habog</i> " (Moel Hebog). |
| " | 67-73. | Blank. |
| " | 74. | Blank. |
| " | 74a. | Snowdon range, with rainbow. Monochrome wash drawing with ink outline. |
| " | 75. | House with trees. |
| " | 76. | Blank. |
| " | 76a. | Mountains. Monochrome wash with ink outline. |
| " | 77. | Clouds. Monochrome. |
| " | 77a. | Mountains. Monochrome with ink outline. |
| " | 78. | Distant mountains. |
| " | 79. | Study for "Fifth Plague of Egypt." Pen and ink. |
| " | 80. | Blank. |
| " | 81. | Blank. |
| " | 81a. | Clouds. |
| " | 82. | Blank. |
| " | 82a. | Mountain peaks. " <i>Between Llanberis in Llanfranco</i> " (Nant Francon). |
| " | 83. | Rough for historical composition. Ink and wash. |
| " | 84. | Blank. |
| " | 84a. | Sunset over mountains. |
| " | 85. | Sunset over mountains. |
| " | 86. | A mountain view. |
| " | 87-89. | Blank. |
| " | 89a. | A ruined castle. |
| " | 90. | A ruined castle. |
| " | 90a. | Penmanmawr—"do," referring to p. 91. |
| " | 91. | " <i>Penmanmawr</i> ." |
| " | 92-98. | Blank. |
| " | 98a. | " <i>Llanberis</i> ." |
| " | 99. | " <i>Flint</i> ." |
| " | 99a. | A castle. |
| " | 100. | Blank. |
| " | 101. | Study of trees. |
| " | 102. | Blank. |
| " | 102a. | Interior, with figures. |
| " | 103. | " <i>Quathlynn</i> ," seen from a mountain. (Llyn Cwellyn). |
| " | 104. | Blank. |
| " | 104a. | A castle. Conway (?). |
| " | 105. | Conway Castle (?). |
| " | 105a. | Armorial details. Written beside one sketch—"square"; and the other, " <i>each knot touches the shield except the upper points</i> ." |
| " | 106. | " <i>Snowdon, from Beddgelert</i> ." |
| " | 106a. | Landscape, with castle. |
| " | 107. | A castle. |
| " | 107a. | Conway castle (?). |
| " | 108. | Conway castle. Pen and ink. |
| " | 109. | A storm. |
| " | 110. | Blank. |
| " | 111. | Landscape, with castle. Cf, 106a. |
| " | 111a. | Group of figures. |
| " | 112. | Blank. |
| " | 112a. | Groups of figures. |

- Page 113. Landscape.
 „ 113a. Clouds.
 „ 114. A ship of the line. with smaller vessels. Water colour.
 „ 114a. Design for a picture, or copy of a Wilson. Water colour.
 „ 115. Blank.
 „ 115a. Sea piece, with vessels and distant castle. Water colour.
 „ 116. Blank.
 „ 116a. Nude recumbent female figure. Water colour.
 „ 117. Figure among clouds.
 „ 117a. Nude recumbent female figure. Water colour.
 „ 118. Design for a picture, or copy of Wilson or Poussin.
 Water colour.
 „ 118a. The Evening Gun ; a sea piece. Water colour.
 „ 119. List of places of interest, continued from p. 119a.
 See after p. 119a.
 „ 119a. The following list in ink :—

“*Somersetshire. 838 (?)*

Athelmey. Athelney. A. 6 Langport.

Bath Abbey

Bristol Ch. 1148

Bruton. P. 1005-12 Wells.

Cleve A. 1188.

Dunster P. W C. 3 Minehead.

Glastonbury A. 954.

Henton P. 1227. Phillip Norton

Keynsham A. 1170 6 Bath

Montacute P. H. 1. 3 Martock.

Wells. Stoke Curey. Martock.

Witham.

Castles.

Dunster. 3 Minehead

Ilchester

Nunney 3 Frome

Stoke Curey Bridgwater

Wells Palace

Farley Frome.

Devon.

Arminster C. C.

Crediton Do.

Ford Abbey Axminster

Tavistock A.

Okehampton C.

Rougemont

Powderham C. 9 Exeter

„ 119. *Berry Pomroy C. 3 Totnes*

Lidford C

Cornwall.

St. Buries C. C. Pensance

St. Michael Mount.

Launceston C.

St. Michael

Ristormel Listwistle.

Foway

Pendennis

Dorset.

| | |
|-----------------------------|---------------------|
| <i>Abbotsbury A.</i> | 8 <i>Weymouth</i> |
| <i>Cerne</i> | 8 <i>Dorchester</i> |
| <i>Milton A.</i> | 8 |
| <i>Winburn</i> | |
| <i>Corfe</i> | 4 <i>Wareham</i> |
| <i>Lulworth C. and Cove</i> | 7 <i>W</i> |
| <i>Brownsea</i> | <i>Poole."</i> |

Page 120.

"List of Cloathes.

| |
|-------------------------------|
| 3 <i>Coats</i> |
| 4 <i>Waistcoats—White</i> |
| 5 <i>Breeches</i> |
| 4 <i>Underwaistcoats</i> |
| 6 <i>Cottonstockings</i> |
| 2 <i>Silk Stockings Black</i> |
| 8 <i>Cravats</i> |
| 3 <i>Pockethandkerchiefs</i> |
| 3 <i>Boots</i> |
| 3 <i>Shoes</i> |
| 5 <i>Colour'd Waistcoats</i> |
| 6 <i>Shirts</i> |
| 2 <i>Welch Stockings</i> |
| 1 <i>White Silk Stockings</i> |
| 1 <i>Silk Handkerchf.</i> |
| 1 <i>Great Coat</i> |
| 1 <i>Overalls</i> |
| 1 <i>Blackwaistcoat."</i> |

,, 120a. The following account of expenses, &c.—

| | | | | | | |
|-----------|-----|----|---------------------|----|----|-----|
| " | 15 | 47 | Co. | 1 | 14 | |
| | 5 | 15 | E. | | | 6 |
| | 5 | 15 | E. | | | 6 |
| | | | | | | |
| | 20 | 77 | G. | 4 | | 6 |
| | 15 | | C. | 2 | | 6 |
| | | | | | | |
| | 60 | | <i>Derby.</i> | 4 | | 6 |
| | 15 | | <i>Leek</i> | 1 | — | 6 |
| | | | | | | |
| | 75 | | | 4 | | 6 |
| | 40 | | Co | 1 | | 6 |
| | | | | | | |
| <i>L</i> | 230 | | | 5 | | |
| <i>D</i> | 1 | | <i>Manch</i> | 3 | | |
| <i>N.</i> | 1 | | | 6 | | |
| | | | | | | |
| <i>L</i> | 1 | | <i>Chaise</i> | 11 | 3 | |
| <i>M</i> | 2 | | | 1 | 9 | |
| <i>R</i> | 1 | | | 1* | 9 | |
| | | | | | 8 | |
| | | | <i>to Tormaston</i> | 5 | 5 | 7 |
| | | | <i>at Tor</i> | | 8 | |
| | | | <i>Boy</i> | | 2 | |
| | | | | | | |
| | | | | 5 | 15 | 7 " |

* Altered to 2, or vice versa.

Inside end cover—

| | | |
|--------|------------------|-------|
| " 6319 | 14 May 98. | 15 |
| 19729 | 11 May 98. | 2 × |
| 1221 | 24 May 98 | 1 × |
| 465 | 23 May 93 | 5 |
| 9768 | 10 Ap. 98 (? 99) | 5 |
| 6583 | 1 March 99. | 20 |
| 7216 | 7 June 99 | 5 × " |

Also—

"*An Account of Dinas Evans Pennant Snowdon*
p. 172."

Also—

"5 Nola N^o 2857
E^d Hogsflesh
Draw 60 I. Kelley
Mr Power's Drawing
19½ by 13."

(89 leaves drawn on.)

1799-1804 (AET. 24-29).

XLVII.—"FONTHILL" SKETCH BOOK.

SCHEDULE NO. 210.

Loose leaves of a Sketch Book ; covers missing.

As there was nothing to indicate the proper order of these leaves, the pagination is more or less arbitrary.

Size of page, 18½ × 13.

Watermark, "J. Whatman, 1794."

Executor's endorsement (on p. 35)—"No. 210.

(Sgd.) Geo. Jones."

Called by Mr. Ruskin, "the Schaffhausen Book,"
see p. 32.

(*Note*.—Five different views of "the Gothic Abbey now building at Fonthill, the seat of W. Beckford, Esq.," were exhibited at the R.A. in May, 1800. This book must, therefore, have been in use at least as early as 1799 ; but the Schaffhausen subjects show that the book was still in use in 1802, while the Cassiobury subjects may be as late as 1804-5.)

- | | | |
|------|----|---|
| Page | 1. | Front view of Fonthill Abbey, showing tower in process of erection. Pencil. No. 127, in 1st Loan Collection. |
| " | 2. | Park scene (perhaps a view from the Abbey windows). Pencil. No. 133, in 1st Loan Collection. |
| " | 3. | Fonthill Abbey. |
| " | 4. | Fonthill Abbey, with lake in foreground. |
| " | 5. | Fonthill Abbey. Against parts of the unfinished tower are written—"Top," "× Height of the Floor," and "× Window." |
| " | 6. | An aqueduct running across picture near foreground, with Fonthill Abbey in the distance. |

- Page 7. Fonthill Abbey on brow of hill in distance ; river, with bridge in mid-distance. Page numbered "6," in ink, on top right-hand corner. Blotted.
- „ 8. Distant view of Fonthill Abbey.
- „ 9. Sheds and a house in ruins in foreground, with Fonthill Abbey in distance. *Cf.* p. 18.
- „ 10. Fonthill Abbey, sunset. Water colour. "3" and "66" (or "99"), in ink, in corner.
- „ 11. Unfinished tower of Fonthill Abbey in distance. Water colour. Page numbered "5," in ink, on top right-hand corner ; and "86" (or "98") in bottom right-hand corner. Study for water colour, in *Man. Whit. Inst., No. 69.*
- „ 12. Fonthill Abbey, on hill to left, in middle distance. On part of foreground is written "*Purple Broom.*" Page numbered "2," in ink, on top right-hand corner.
- „ 13. Fonthill Abbey, seen through trees on right. Page numbered "1," in ink, on top right-hand corner.
- „ 14. Study of trees beside a lake. Chalk.
- „ 15. A lake, with foliage. Chalk and pencil.
- „ 16. Distant view of Fonthill Abbey.
- „ 17. Landscape, with unfinished tower of Fonthill Abbey peeping over crest of hill on right. Chalk and pencil.
- „ 18. Distant view of Fonthill Abbey, with ruined house near foreground. *Cf.* p. 9.
- „ 19. Lake, with River God seated among rushes.
On back, five sketches of landscape compositions, possibly copies from Wilson—
 (1) Coloured. Written on foreground, "*Alexander*" and "*Gigstor*" (?).
 (2) Pencil. On sky is written, "*rather green,*" and "*shade*" in foreground.
 (3) Pencil. On foreground, "*do.*"
 (4) Pencil. On sky is written, "*Mealy.*"
 (5) Pencil.
- „ 20. Two swans fighting, with workmen resting under a fallen tree.
- „ 21. Study for an historical design.
- „ 22. Study for an historical design.
- „ 23. View across country ; hills in distance.
- „ 24. Village among trees.
- „ 25. Fonthill House.
- „ 26. River scene.
- „ 27. Lauffenbourg Bridge. *Cf.* p. 28. Oxford Loan Collection, 184-53.
- „ 28. Lauffenbourg Bridge. *Cf.* "Liber" plate, published 1 January, 1811 (R. 31).
- „ 29. Falls of Schaffhausen. *See* Tabley House picture.
- „ 30. Water mill at Schaffhausen.
- „ 31. Schaffhausen Castle and Falls. *See* picture now at Tabley House, exhibited at R.A., 1806.
- „ 32. Mountains or clouds.
Written in pencil on margin by Mr. Ruskin—"Out of Schaffhausen Book. J. R."
- „ 33. Commencement of rough sketch.

- Page 34. Commencement of rough sketch.
On back—"Out of the Schaffhausen Book. J. R."
- „ 35. Eton, from the Slough road. *Cf.* engraving published 1 July, 1803, in "Britannia Depicta."
Executor's endorsement on margin—"No. 210. (Sgd.) Geo. Jones"; also "1. J. R."
(*Note.*—The endorsement being on this page probably indicates that it was the first page of the book before dismemberment.)
- „ 36. Eton, from the Slough road; a slightly different view.
- „ 37. View of Oxford, showing Radcliffe Camera, Merton, Christchurch, &c.
On back, blotches of water colour.
- „ 38. Cassiobury.
- „ 39. Cassiobury, from the park.
- „ 40. Cassiobury, from the park.
- „ 41. Cassiobury; north-west view. *Cf.* water colour in possession of C. Morland Agnew, Esq., reproduced p. 54 in Armstrong's "Turner."
(*Note.*—The aquatint by Hill of the Essex drawing differs, chiefly in the figures, from the Agnew one. So there may have been two water colours of this subject.)
- „ 42. Part of page only. Continuation of a drawing of Cassiobury.
- „ 43. The Great Cloister, Cassiobury. Pencil, with stained glass windows in water colour. *Cf.* aquatint by Hill.
- „ 44. Cassiobury.
- „ 45. Cassiobury.
- „ 46. Fonthill Abbey, from the lake, with oxen ploughing in middle distance. Water colour. No. "30," in ink, is written in top right-hand corner.
- „ 47. Fonthill Abbey, with sheep under shelter in foreground. Water colour.
- „ 48. A fallen tree lying partly in water. Water colour. *Cf.* p. 20. No. "100," in ink, is written in bottom right-hand corner.
- „ 49. Part of Cassiobury, with lake in foreground. Ink and water colour.
- „ 50. Cassiobury; river and bridge in foreground. Same view as p. 39, only a little to the left. No. 46 (132), in 3rd Loan Collection.
- „ 51. Fonthill Abbey, seen between trees. Water colour. 2nd Loan Collection, No. 146. (Seriously affected by exposure to the light.) The number "67" (or "97") in ink in left-hand corner.
- „ 52. Schaffhausen, from above the fall. Oxford, 187-56.
- „ 53. Schaffhausen. Oxford, 186-55.
- „ 54. Basle. *Cf.* "Liber" plate. Oxford, 182-51.
- „ 55. Lauffenbourg. *Cf.* pp. 27 and 28. Oxford, 183-52.
- „ 56. Lauffenbourg. Oxford, 185-54.
- „ 57. Gothic window, Cassiobury. (Part of page only— $7 \times 8\frac{1}{2}$.)
Pencil and water colour. 3rd Loan Collection, No. 69.
- „ 58. Cassiobury House, from the park.

(58 leaves drawn on.)

1799-1802 (AET. 24-27).

XLVIII.—“SMALLER FONTHILL” SKETCH BOOK.

Loose leaves of a dismembered Sketch book.

Size of page, $16\frac{1}{4} \times 10\frac{1}{2}$.

Water mark, “J. Whatman, 1794.”

- Page 1. Distant view of Fonthill Abbey, with unfinished tower.
On back—Various small sketches—Back view of horse, a window and turrets, a group of men hoisting large stone blocks.
- „ 2. Christchurch Cathedral and Tom Tower, seen from the River. *Cf.* Oxford Almanack drawing.
- „ 3. Castle on distant promontory : large storm clouds above. Pencil, with sky washed in in Indian ink.
- „ 4. Durham Castle and Cathedral. Pencil. 2nd Loan Collection, No. 128.
- „ 5. Canterbury Gate, Christchurch, Oxford. Water colour, unfinished. Oxford, 178-4.
- „ 6. A house among trees. Pencil and monochrome wash.
Written on wall—“*Red.*”
Written on back, “Mount and frame. Original of vignette to ‘Ital.’ J. R.”; on margin of mount—
“Original of vignette to ‘Human Life,’ Rogers, J. R.”
- „ 7. View of Oxford. Pencil and ink. Page cut down.
On back—a church spire.

(7 leaves drawn on.)

Note.—In the late Mr. J. E. Taylor’s Collection there are at least five leaves of this Sketch book. One of these is of Merton College, Oxford, while others are, I believe, of Lauffenbourg.

The measurements and water marks of four of the leaves agree with the above, but the “Merton College” drawing is slightly smaller—viz., $15\frac{3}{4} \times 10$ —having been trimmed.

In the Ruskin Drawing School, at Oxford, there are six other leaves belonging, I believe, to this Sketch book, viz. :—

No. 126 (Case VI.)—

“Durham Castle and Bridge.” Pencil. $15\frac{3}{4} \times 10\frac{1}{4}$.

No. 141—

“Coast of Yorkshire.” Pencil. $16 \times 10\frac{1}{8}$.

(“Liber” subject (R. 24) based on this sketch.)

No. 143—

“Solway Moss.” Pencil, with wash of neutral tint.

$15\frac{7}{8} \times 9\frac{3}{4}$.

(“Liber” subject (R. 52), though much altered, is evidently based on this sketch.)

No. 145—

“Dumblane Abbey.” Pencil : showing whole of Abbey with suggestion of figures washing. $15\frac{7}{8} \times 10\frac{1}{8}$.

(“Liber” subject (R. 56) based on this sketch.)

Case XII. No. 292—

“Sketch of Clouds and Hills at Inverary.” Pencil and wash of neutral tint. $15\frac{7}{8} \times 10$.

Refnce. No. 128.—

“Scarborough: Sketch in colour from nature over pencil outline.” (Looking up at Castle from below.) $15\frac{1}{2} \times 9\frac{3}{4}$.

The above drawings are all in mounts, and as I was not permitted to remove the back-boards I can only give the sight measurements.

In the National Gallery of Scotland (Vaughan Bequest) are the following:—

Durham Cathedral, from N.W. $9\frac{3}{4} \times 16$. Water colour.

Falls of Clyde. $16\frac{1}{4} \times 20\frac{1}{2}$ (two sheets joined). Water colour.

In the National Gallery of Ireland (Vaughan Bequest) is:—

Edinburgh, from Duddingstone. $10\frac{1}{8} \times 16\frac{1}{4}$. Water colour. (No. 2410.)

It will be noted that all these subjects belong to the North of England and Scotch tour which Turner made in 1800 or 1801, *see* below. The Sketch book was therefore in use like the larger “Fonthill” book (XLVII), from 1799–1802.

1799–1800* (AET. 24–25).

XLIX.—“SALISBURY” SKETCH BOOK.

SCHEDULE No. 308

Small Sketch book, bound in calf; parchment label on back, blank but for the number “52” on it in ink.

Size of page $5\frac{1}{16} \times 4\frac{1}{2}$.

Executor’s endorsement, “No. 308. Contains 20 leaves in pencil. Sketches.

(Signed) H. S. Trimmer, C. Turner,”

Mr. Ruskin’s endorsement on wrapper, “308. Empty except a boat or two and some studies of York. Four taken out for M.H.”

On fly leaf (partly torn) is written:—

“W. Turner,
64, Harley Street.”

(Note.—64, Harley Street, first appears in R.A. catalogue as Turner’s address in 1800.)

Inside cover at one end, in ink :—

| | | |
|-------|----|----|
| " 364 | 14 | 10 |
| 105 | 19 | 3 |
| <hr/> | | |
| 470 | 14 | 1 |
| 200 | | |
| <hr/> | | |
| 6.8 | | " |

Inside other cover :—

" *Love is like the raging Ocean (?)*
Would thou sway its troubl'd motion
Woman's temper well

" *Man the easy bark which sailing*
On the unblest treach'rous sea
Where Cares, like waves in fell succession,
{ Frown destruction o'er his days
{ O'erwelming crews in way.

Thus thro' life we tread
Recrant (?) poor or vainly (?) wise
. seeks } the bubble Pleasure
. bears }
Which Bursts his Grasp (?) or flies."

| | | | |
|------|--------|---|--|
| Page | 1. | { | Studies of Poultry. Exhibited Drawings, No. 440a, |
| " | 2. | | <i>b, c, d, N.G.</i> Taken out for Marlborough House |
| " | 3 | | exhibition. See Mr. Ruskin's note above. |
| " | 4. | | |
| " | 5. | | Blank. |
| " | 6. | | Blank. |
| " | 6a. | { | Salisbury Cathedral, from the South. |
| " | 7. | | |
| " | 8-20. | | Blank. |
| " | 21. | | View across country, with hills in distance. Chalk. |
| " | 22-25. | | Blank. |
| " | 25a. | | Ground-plan of deck of vessel. Chalk. |
| " | 26-28. | | Blank. |
| " | 28a. | { | Fishing Smack, with figures. Chalk. |
| " | 29. | | |
| " | 29a. | { | Commencement of sketch of smack. Chalk. |
| " | 30. | | |
| " | 30a. | { | Fishing smack. |
| " | 31. | | |
| " | 31a. | { | Parts of vessels, |
| " | 32. | | |
| " | 32a. | { | Bows of barge. |
| " | 33. | | |
| " | 34-62. | | Blank. |
| " | 62a. | { | Sketches of boats. Chalk. |
| " | 63. | | |
| " | 64-68. | | Blank. |
| " | 68a. | | Sunset. Chalk. |
| " | 69. | | Blank. |

Page 69a. Sunset. Numerals and initials on various parts of drawing. Chalk.

- „ 70-76.
- „ 76a. } Street with church at end.
- „ 77. }
- „ 78. Blank.
- „ 78a. Capital of pillar.
- „ 79. Blank.
- „ 79a. Details of capitals and decorations.
- „ 80. Blank.
- „ 80a. Details of decorations.
- „ 81. Blank.
- „ 81a. Details of capitals and ornaments.
- „ 82. Blank.
- „ 82a. A diagram.
- „ 83. Rough for composition.

(22 pages drawn on.)

1799-1801* (AET. 24-26).

L.—MISCELLANEOUS (1).

A. Rood screen of a church seen from north Transept.

28 × 23. Water colour beginning. Cf. L, N.

B. Study for picture of Norham Castle.

32 × 26. Water colour.

C. Another study for picture of Norham Castle.

$21\frac{1}{4} \times 29\frac{1}{4}$. Water colour.

D. Salisbury Cathedral: the Choir—looking East.

$29\frac{1}{2} \times 22$. Pencil, with parts coloured.

E. Interior of All Souls' College Chapel, Oxford.

30 × $21\frac{1}{4}$. Pencil, with windows partly coloured.

F. Screen and Organ, All Soul's College Chapel (?)

30 × $21\frac{1}{2}$. Pencil, with parts coloured.

**G. Interior of Christ Church Cathedral, Oxford ;
screen and organ.**

30 × 21 $\frac{1}{4}$. Water colour, unfinished.

H. A Porch. Possibly at Cassiobury.

About 16 $\frac{1}{4}$ × 10 $\frac{1}{2}$. Pencil.

I. A Porch.

18 $\frac{3}{4}$ × 13 $\frac{3}{4}$. Water colour, based on preceding drawing.

J. Inside view of the Hall of Christchurch.

About 13 $\frac{3}{4}$ × 18. Pencil.

Written in margin—" *Arms of the Screen Blue.*"

Study for the water colour engraved in Oxford Almanack,
1807.

K. Landscape, with ruined castle on hill.

15 × 18 $\frac{3}{4}$. Water colour.

Based on pencil sketch, pp. 57*a*-58, "Dinevor Castle"
Sketch Book (XL).

L. Lake among mountains.

13 $\frac{1}{4}$ × 19 $\frac{1}{4}$. Water colour.

In margin, in ink—"44."

M. River scene, with mountainous banks and boats.

10 $\frac{1}{2}$ × 14 $\frac{3}{4}$. Water colour.

N. Rood screen of church, seen from north transept.

16 × 11. Pencil.

The large, unfinished water colour (L, A) is based on this sketch.

O. The Council House, Salisbury.

9 $\frac{1}{8}$ × 11 $\frac{1}{8}$. Pencil.

On extreme right a highly ornamented half-timbered house,
with the name of "*Wheeler*" on front.

See Hoare's "Wiltshire."

P. The Council House, Salisbury.

11 $\frac{1}{8}$ × 16 $\frac{3}{4}$. Unfinished water colour, based on preceding drawing.

A squad drilling in foreground, with numerous other figures.

Q. Christchurch, Oxford, from the River. $8\frac{1}{8} \times 10\frac{1}{2}$. Pencil.

Water mark, "J. Whatman, 1794."

R. An Oxford College. (Query St. John's.) $5\frac{5}{8} \times 8$. Pencil. Details of ornament in margin.

On back—architectural details.

S. "ISIS BRIDGE, OXFORD." $8\frac{1}{8} \times 10\frac{3}{8}$. Pencil.

Name written on back.

T. River scene, with town and bridge in middle distance. $8\frac{1}{8} \times 10\frac{7}{8}$. Pencil.**U. Landscape, with house and ruins.** $8\frac{1}{4} \times 10\frac{1}{6}$. Pencil.**V. Part of Christchurch, with Tom Tower.** $9\frac{1}{4} \times 7\frac{1}{2}$. Pencil.In margin—"9 — 2 $\frac{1}{2}$."

Water mark—"G. R. 1795."

W. An Interior seen through a partially bricked-up entrance. $7\frac{1}{2} \times 9\frac{1}{4}$. Pencil.**X. Christchurch, from the River.** $8\frac{1}{8} \times 10\frac{3}{8}$. Pencil.**Y. River, with town and bridge in middle distance** $8\frac{1}{8} \times 10\frac{3}{8}$. Pencil.**Z. A water mill, with barns, trees, &c.** $8\frac{1}{4} \times 10\frac{3}{8}$. Pencil.(26 drawings.)

1799-1801* (AET. 24-26).

LI.—MISCELLANEOUS (2).

A. Houses beside river.

$8\frac{1}{8} \times 10\frac{7}{16}$. Pencil.

B. Water mill.

$8\frac{1}{8} \times 10\frac{7}{16}$.

On back—commencement of landscape, with houses.

C. Landscape, with road and distant town.

$8\frac{1}{8} \times 10\frac{7}{16}$. Pencil.

D. Church, with houses.

$8\frac{1}{8} \times 10\frac{7}{16}$. Pencil.

E. Two rows of sculptured figures.

$2\frac{1}{2} \times 3\frac{3}{4}$. Pencil, on cardboard.

F. Part of entrance porch.

$3\frac{3}{4} \times 2\frac{1}{2}$. Pencil, on cardboard.

G. Study of mast and rigging.

About $20\frac{1}{2} \times 17$. Water colour.

Exhibited Drawings, No. 614, N.G.

H. River scene. Probably Welsh.

$8\frac{5}{8} \times 13\frac{1}{4}$. Water colour.

Exhibited Drawings, No. 831, N.G.

I. Study of post-chaise and horses.

Pencil.

4th Loan Collection, No. 49.

J. Studies of cows.

Water colour.

3rd Loan Collection, No. 63.

K. Mountainous landscape, with cattle on road leading to valley.

$11\frac{3}{4} \times 15\frac{3}{4}$. Chalk and stump.

L. Landscape, with distant mansion on hill.

About $11 \times 15\frac{3}{4}$. Pencil.

M. A dark landscape, with trees and mountains.

$12\frac{1}{4} \times 15\frac{3}{4}$. Oil, on canvas; the canvas has been removed from its stretcher.

N. Study for the picture of "Æneas with the Sibyl. Lake Avernus."

$14\frac{3}{4} \times 21$. Pencil.

No. 463, N.G., now on loan to Stockport Museum.

O. Study of man-of-war.

$18\frac{1}{2} \times 24$. Pencil.

P. Roadside church, with distant mountain. Probably in Cumberland.

$13\frac{3}{4} \times 19\frac{1}{2}$. Pencil.

Q. Landscape, with trees and figures.

$21\frac{1}{2} \times 15$. Pencil.

(The following drawings, R-Y, may be connected with Whitaker's "History of the Parish of Whalley." 1800-1801.)

R. A mansion.

$11\frac{1}{8} \times 15\frac{3}{4}$. Pencil.

S. Mansion on hill, with distant prospect.

$10 \times 16\frac{1}{4}$. Pencil.

T. Landscape, with trees.

$10 \times 15\frac{3}{4}$. Pencil.

U. Mansion seen from the grounds.

$10\frac{1}{16} \times 15$. Pencil.

V. A group of trees.

$11 \times 16\frac{1}{4}$. Pencil.

W. Landscape, with mansion on hill in distance.

$11\frac{1}{8} \times 16\frac{1}{4}$. Pencil.

Water mark, "J. Whatman, 1794."

X. Landscape, with mansion on hill.

$9\frac{1}{2} \times 15\frac{3}{4}$. Pencil.

Y. Plumpton rocks (?).

$10 \times 16\frac{1}{4}$. Pencil.

(25 drawings.)

1801* (AET. 26).

LII.—“GUISBOROUGH SHORE” SKETCH BOOK.

SCHEDULE No. 347.

Small sketch book, bound in calf, with one clasp, broken.

Turner's label on back—“30 *Guisb. Shore*.”

Size of page, $3\frac{7}{8} \times 5\frac{9}{16}$.

Paper like grey Michalet paper.

Executor's endorsement—“No. 347. Contains 36 leaves. In pencil.

(Sgd.) C. Turner.”

Mr. Ruskin's endorsement on wrapper—“347. Bold, early outlines on poor (?) paper book—of little value.”

| | | |
|------|------|---|
| Page | 1. | Blank. |
| „ | 1a. | } Trees on cliffs. Pencil and white chalk. |
| „ | 2. | |
| „ | 3. | Blank. |
| „ | 3a. | } Cliffs, with distant sea. Pencil and white chalk. |
| „ | 4. | |
| „ | 5. | Blank. |
| „ | 5a. | } Cliffs. Pencil and white chalk. |
| „ | 6. | |
| „ | 7. | Blank. |
| „ | 7a. | } Cliffs. Chalk. |
| „ | 8. | |
| „ | 9. | Blank. |
| „ | 9a. | } Study of rocks. Chalk. |
| „ | 10. | |
| „ | 10a. | } Study of rocks. Chalk. |
| „ | 11. | |
| „ | 12. | Blank. |
| „ | 12a. | } Fishing boats on coast. Pencil and white chalk. |
| „ | 13. | |
| „ | 14. | Blank. |

| | | | |
|-----------|---|---------------------------|-------------------------|
| Page 14a. | } | Ruins on hill. | Pencil. |
| " 15. | | | |
| " 16. | | Slight sketch on coast. | Pencil. |
| " 16a. | } | Incoming waves. | Pencil and white chalk. |
| " 17. | | | |
| " 18. | | Blank. | |
| " 18a. | } | Fishing boats on coast. | Pencil and white chalk. |
| " 19. | | | |
| " 20. | | Blank. | |
| " 20a. | } | Bay on rocky coast. | Pencil and white chalk. |
| " 21. | | | |
| " 22. | | On coast. | Pencil and white chalk. |
| " 23. | | Blank. | |
| " 23a. | } | Waves breaking on coast | Pencil and white chalk. |
| " 24. | | | |
| " 25. | | Blank | |
| " 25a. | } | Vessel sailing off coast. | Pencil and white chalk. |
| " 26. | | | |
| " 27. | | Blank. | |
| " 27a. | } | Waves breaking on shore. | Pencil and white chalk. |
| " 28. | | | |
| " 29. | | Blank. | |
| " 29a. | } | Waves on rocky coast. | Pencil and white chalk. |
| " 30. | | | |
| " 31. | | Blank. | |
| " 31a. | } | Fishing boat on shore. | Pencil and white chalk. |
| " 32. | | | |
| " 33. | | Blank. | |
| " 33a. | } | Fishing boats on shore. | Pencil. |
| " 34. | | | |
| " 35. | | Blank. | |
| " 35a. | } | Landscape, with trees. | Pencil. |
| " 36. | | | |
| " 37-51. | | Blank. | |

(36 leaves drawn on).

1801* (AET. 26).

LIII.—"HELMSLEY" SKETCH BOOK.

SCHEDULE NO. 313.

Small sketch book, bound in calf, with one clasp broken.

Labelled on back by Turner—"70. *Helmsley to Newcastle. Northumberland. Tweed.*"

Size of page, $6\frac{1}{2} \times 4\frac{1}{2}$.

Water mark, "J. Whatman. 1794."

Executors' endorsement—"No. 313. Contains 65 Leaves in Pencil & Colors. Most on both sides.

(Sgd.) H. S. Trimmer, C. Turner."

| | | |
|------|------|--|
| Page | 7. | Whitby. |
| " | 8. | Whitby. |
| " | 8a. | Whitby, looking up river. |
| " | 9. | Whitby. |
| " | 9a. | Windmill; sunset. Water colour. |
| " | 10. | Windmill on hill. |
| " | 10a. | Distant hills. |
| " | 11. | Old woman seated, holding bowl. Water colour. |
| " | 12. | Old woman seated before cabin. |
| " | 13. | Figures seated on steps of market cross. Washes of neutral tint over distance and sky. |
| " | 14. | River, with distant mountains. Water colour. |
| " | 14a. | Clouds. |
| " | 15. | Blank. |
| " | 15a. | } Durham (?). |
| " | 16. | |
| " | 16a. | } Prebend's Bridge, Durham, from the river bank (?). |
| " | 17. | |
| " | 17a. | } Durham Castle, from the river bank. |
| " | 18. | |
| " | 18a. | } Durham Castle. |
| " | 19. | |
| " | 19a. | } Durham Castle. |
| " | 20. | |
| " | 20a. | } Durham Cathedral, from the river. |
| " | 21. | |
| " | 21a. | } Durham Cathedral, from the river. |
| " | 22. | |
| " | 22a. | } Durham Cathedral, from the river. |
| " | 23. | |
| " | 23a. | } Durham, with Prebend's Bridge near foreground. |
| " | 24. | |
| " | 24a. | } Durham Cathedral, from river. |
| " | 25. | |
| " | 25a. | } Durham, with castle. |
| " | 26. | |
| " | 26a. | } Durham Castle from the river, with buttresses of bridge on left. Cf. "Durham Castle and Bridge," No. 126 in Ruskin Drawing School, Oxford, one of the leaves of the "Smaller Fonthill" Sketch Book (XLVIII). |
| " | 27. | |
| " | 27a. | } Durham Castle. |
| " | 28. | |
| " | 28a. | } Peel Castle, Morpeth. |
| " | 29. | |
| " | 29a. | Peel Castle, Morpeth, with river in foreground. |
| " | 30. | Peel Castle, Morpeth, with river in foreground. |
| " | 31. | Peel Castle, Morpeth. |
| " | 31a. | } Morpeth. Cf. "Liber" plate (R. 21.), published May 29, 1809. |
| " | 32. | |
| " | 33. | Cows on river bank, with Peel Castle in distance. |
| " | 34. | Ruined abbey. |
| " | 34a. | Clouds. |
| " | 35. | Sheep crossing a bridge, with houses in distance, and groups of sheep, a cow and pigs in foreground. |

- Page 35a. Distant view of ruined abbey or castle.
 „ 36. Distant mountains.
 „ 36a. Part of a ruined Gothic cross (?), with distant mountains.
 „ 37. Ruined abbey or castle on hill.
 „ 37a. } Distant hills.
 „ 38. }
 „ 38a. Castle on banks of a river, with distant hills. Water colour.
 On next page is written, "*Melford Castle.*"
 „ 39. A seated cow.
 „ 39a. } A winding river (probably the Tweed), with distant
 „ 40. } castle on hill.
 „ 40a. } Same river and distant castle.
 „ 41. }
 „ 41a. } Distant view of town, with river in foreground.
 „ 42. } Water colour.
 „ 42a. } Norham Castle.
 „ 43. }
 „ 43a. } Norham Castle.
 „ 44. }
 „ 44a. } Norham Castle. Cf. "*Liber*" plate (R. 57.), published
 „ 45. } January 1, 1816; also Exhibited Drawings,
 Nos. 175 and 480, N.G.
 „ 45a. } Norham Castle in distance.
 „ 46. }
 „ 46a. Ruined castle on hill. Probably another view of Norham.
 „ 47. Do. do.
 „ 47a. } Do. do.
 „ 48. }
 „ 48a. Do. do.
 „ 49. Do. do.
 „ 49a. } Do. do.
 „ 50. }
 „ 51. Houses on hill, near river.
 „ 52-65. Blank.
 „ 65a. } Group of trees, with distant mountains. Pen and ink.
 „ 66. }
 „ 67. Blank.
 „ 68. Blank.
 „ 68a. } Bridge, with castle.
 „ 69. }
 „ 70-87. Blank.
 „ 87a. Boats.
 „ 88. Blank.
 „ 88a. Vessels under sail.
 „ 89. Vessel under sail.
 „ 89a. } Rocky coast.
 „ 90. }
 „ 90a. } Looking out to sea from the coast. Rocky promon-
 „ 91. } tory and vessels in distance.
 „ 91a. } View of Edinburgh from Holyrood.
 „ 92. }
 „ 92a. } Bridge, with castle.
 „ 93. }

- Page 93a. Figures of—(1) man in kilt (pencil); (2) horse and cart (wash); and (3) woman carrying basket on her back (pencil).
 (Six leaves cut out, of which one had been used for a wash drawing.)
- „ 94. Blank.
- „ 94a. } Newcastle-on-Tyne, from the river.
- „ 95. }
- „ 95a. Horse drinking at fountain, with figures seated on steps beyond.
- „ 96. Blank.
- „ 96a. Ostler attending to horses, with figures looking on.
- „ 97. Durham Cathedral, with rainbow in sky. Water colour.
- „ 98. Durham Cathedral, with rainbow. Water colour.
- „ 99. Blank.
- „ 99a. Commencement of sketch.
 (Twenty-one leaves cut out, many of which have been used for water colour.)
- „ 100. } Two fly-leaves. Blank.
- „ 101. }
- (68 leaves drawn on.)

1801* (AET. 26).

LIV.—“DUNBAR” SKETCH BOOK.

SCHEDULE No. 227.

Small Sketch book, bound in calf, with one broken clasp.

Labelled on back by Turner :—“90 Scotland.”

The back of the book has been broken and a number of leaves removed.

A few of the leaves are white, but the rest seem to have been coated with a wash of pinkish brown. This has enabled the artist to scratch out his lights with a knife.

Size of page, $4\frac{1}{2} \times 6\frac{1}{2}$.

Water mark, “J. Whatman, 1794.”

Executor’s endorsement :—“No. 227. 88 leaves, some in colors in pencil and chalk.

(Signed) C. Turner.”

Mr. Ruskin’s endorsement on wrapper :—“227. The Brown book at Dunbar. Many fine rough sketches on brown paper.”

- Page 1. A ruined abbey.
- „ 2. On the sea coast.
- „ 2a. { The sea, with distant mountains. Pencil and white
- „ 3. { chalk.

| | |
|------|---|
| Page | 3a. Waves breaking. Pencil and white chalk. |
| " | 4. Distant castle. |
| " | 4a. Castle seen above trees. |
| " | 5. Blank. |
| " | 6. Bridge with castle. |
| " | 7-33. Blank. |
| | (The break in book occurs here. For some of the removed leaves <i>see</i> pp. 109-116.) |
| " | 34. Distant hills. |
| " | 35. Blank. |
| " | 35a. } Rocky coast scene. |
| " | 36. } |
| " | 36a. Castle seen through trees. |
| " | 37. Castle on hill in middle distance. |
| " | 37a. Ruined castle in middle distance. |
| " | 38. Ruined castle in middle distance. |
| " | 38a. Ruined castle in middle distance. |
| " | 39. Ruined castle on hill. |
| " | 39a. Roslin Castle. |
| " | 40. Roslin Castle. |
| " | 40a. Roslin Chapel. |
| " | 41. Part of the ruins of Roslin Castle. |
| " | 41a. Entrance to ruined castle. |
| " | 42. Ruined castle. |
| " | 42a. } Ruined castle on bank of river. |
| " | 43. } |
| " | 44. Ruined castle on bank of river. |
| " | 44a. Ruins on hill. |
| " | 45. Ruins. |
| " | 45a. Castle on hill in middle distance. |
| " | 46. Castle on hill in middle distance. |
| " | 46a. } Ruined castle. |
| " | 47. } |
| " | 47a. Ruined castle. |
| " | 48. Blank. |
| " | 48a. Ruined castle. |
| " | 49. Blank. |
| " | 49a. Ruined castle. |
| " | 50. Blank. |
| " | 50a. } The Bass Rock from the shore. |
| " | 51. } |
| " | 51a. Ruined castle. |
| " | 52. Ruined castle. |
| " | 52a. Castle on hill. |
| " | 53. Rocks along the coast. |
| " | 53a. } River or estuary. |
| " | 54. } |
| " | 44a. } Rocky coast. |
| " | 55. } |
| " | 55a. } Rocky coast. |
| " | 56. } |
| " | 56a. } Tantallon Castle. |
| " | 57. } |
| " | 57a. Tantallon Castle from below. |

| | | |
|------|------|--|
| Page | 58. | Another view of same castle. |
| " | 58a. | } Tantallon Castle and the Bass Rock. |
| " | 59. | } |
| " | 59a. | } The Bass Rock with Tantallon Castle in distance. |
| " | 60. | } |
| " | 60a. | } North Berwick Law and the Bass Rock. |
| " | 61. | } |
| " | 61a. | Dunbar Castle. |
| " | 62. | Blank. |
| " | 62a. | } Dunbar Castle. |
| " | 63. | } |
| " | 63a. | } Rocky coast. |
| " | 64. | } |
| " | 64a. | Dunbar Castle. |
| " | 65. | Blank. |
| " | 65a. | } Dunbar Castle. |
| " | 66. | } |
| " | 67. | Rocks (?). |
| " | 67a. | Ruined castle on rocks. |
| " | 68. | Blank. |
| " | 68a. | } Dunbar Castle. |
| " | 69. | } |
| " | 69a. | } Dunbar Castle. |
| " | 70. | } |
| " | 70a. | Dunbar Castle. |
| " | 71. | Blank. |
| " | 71a. | The Peaths Bridge and Ravine, Berwickshire. |
| " | 72. | Another view of the Peaths Bridge and Ravine, Berwickshire. |
| " | 72a. | } Rocks, with distant castle (probably Dunbar). |
| " | 73. | } |
| " | 73a. | } Rocks on sea coast, with distant castle. Pencil and |
| " | 74. | } Chinese white. |
| " | 74a. | } Rocks. |
| " | 75. | } |
| " | 75a. | Rocks. |
| " | 76. | Blank. |
| " | 76a. | Rocks on sea coast. Pencil and Chinese white. |
| " | 77. | Blank. |
| " | 77a. | Castle on rocks on sea coast. Pencil and Chinese white. |
| " | 78. | Blank. |
| " | 78a. | } Castle on rocks on sea coast. Pencil and Chinese |
| " | 79. | } white. |
| " | 79a. | Rocky coast. Pencil and Chinese white. |
| " | 80. | Blank. |
| " | 80a. | Castle on rocks. Pencil and Chinese white. |
| " | 81. | Blank. |
| " | 81a. | Fallen trees. |
| " | 82. | Blank. |
| " | 82a. | Fallen trees with bridge. |
| " | 83. | Blank. |
| " | 83a. | } Ruined abbey on cliffs by the sea. Whitby Abbey. |
| " | 84. | } Water colour. |

| | | |
|------|-------|--|
| Page | 84a. | Landing stage. |
| " | 85. | Blank. |
| " | 85a. | { Landing stage, with vessel in full sail beyond. |
| " | 86. | |
| " | 86a. | { Houses on shore with ruined abbey on cliffs above. |
| " | 87. | |
| " | 87a. | { Whitby. |
| " | 88. | |
| " | 88a. | { Whitby Abbey, from the cliffs. |
| " | 89. | |
| " | 89a. | { Rocks. |
| " | 90. | |
| " | 90a. | { Rocks by the sea, sailing vessel in distance. |
| " | 91. | |
| " | 91a. | { Rocky coast. |
| " | 92. | |
| " | 92a. | { Rocky coast, with ruined abbey on cliffs. |
| " | 93. | |
| " | 93a. | { A pier head. |
| " | 94. | |
| " | 94a. | { A mountain road, with horses and carriages. |
| " | 95. | |
| " | 95a. | { Blank. |
| " | 96. | |
| " | 96a. | { Rocky coast with ruins on cliffs. Scarborough |
| " | 97. | |
| " | 97a. | { Sunset at sea. |
| " | 98. | |
| " | 98a. | { Blank. |
| " | 99. | |
| " | 99a. | { Ruined castle on hill. |
| " | 100. | |
| " | 100a. | { Ruined castle. Query Pickering. |
| " | 101. | |
| " | 101a. | { Two-arched bridge with castle beyond. Water colour. |
| " | 102. | |
| " | 102a. | { Ruined abbey with houses. Rivaulx Abbey. (Leaf cut out ; Cf. p. 108.) |
| " | 103. | |
| " | 103a. | { Ruined abbey in valley. Rivaulx Abbey. Pencil, with a few touches of water colour. |
| " | 104. | |
| " | 104a. | { Ruined abbey in valley. Rivaulx Abbey. |
| " | 105. | |
| " | 105a. | { Rivaulx Abbey. Pencil, with a few washes of water colour. |
| " | 106. | |
| " | 106a. | { Ruined abbey in valley. Rivaulx Abbey. |
| " | 107. | |
| " | 107a. | { Dismounted cart. |

(The following were loose leaves.)

- Page 108. Skeleton of a bullock, with ruins of Rivaulx Abbey in distance. Pen and ink and Pencil. (This leaf seems to have been cut out between pp. 102 and 103.)
 Marked on back, in red ink, by Mr. Ruskin, "1002. B."
 „ 109. Waves breaking on shore. Pencil and a few washes. "1002. D."
 (Possibly this leaf and those to p. 116, were taken out between pp. 33 and 34.)
 „ 110. Waves breaking on shore. Wash. "1002. C."
 „ 110a. Waves breaking on shore.
 „ 111. Study of waves. Pencil and white chalk. Numbered in red ink by Mr. Ruskin, "7" and "1003."
 „ 111a. } Waves breaking on shore. Pencil and white chalk.
 „ 112. } "8" and "1004."
 „ 112a. } Waves breaking on shore. Pencil and white chalk.
 „ 113. } "9" and "1005."
 „ 113a. } A high sea. Pencil and white chalk. "10" and
 „ 114. } "1006."
 „ 114a. } Rocks on coast. "1007."
 „ 115. }
 „ 115a. } Waves breaking on shore. Water colour. "1008,"
 „ 116. } "4" and "3."
 „ 116a. Waves breaking on shore. Water colour.
 (Possibly 110a is a continuation of this drawing.)

(88 leaves drawn on.)

1801* (AET. 26).

LV.—"EDINBURGH" SKETCH BOOK.

SCHEDULE No. 166.

- Sketch book bound in cardboard.
 Turner's label on back—"117 *Edinburg.*"
 Size of page, $7\frac{3}{4} \times 5$.
 Water mark, "W. Elgar, 1794," and "J. Whatman, 1794."
 Executor's endorsement—"No. 166."
 (Sgd.) H. S. Trimmer.
 C. Turner."
 Mr. Ruskin's endorsement on wrapper—"166.
 Early Studies at Edinburgh. Some coloured, and interesting."
 On back of fly-leaf, a rough sketch of foliage.

- Page 1. View of Edinburgh, from the west ; Water of Leith in foreground. Water colour.
- „ 1a. } Edinburgh Castle from the west, with river in fore-
- „ 2. } ground.
- „ 3. Continuation of previous drawing.
- „ 4. Edinburgh Castle from the east.
- „ 4a. } Edinburgh Castle from the east, with St. Anthony's
- „ 5. } Chapel in foreground.
- „ 5a. } St. Giles' and Edinburgh Castle from the east ; St.
- „ 6. } Anthony's Chapel in foreground. Partly coloured.
- „ 7. Blank.
- „ 7a. } Edinburgh Castle and St. Giles' from near Holyrood.
- „ 8. } Partly coloured.
- „ 9. Continuation of previous drawing.
- „ 10. Edinburgh from St. Margaret's Loch, with Calton Hill on right. Water colour.
- „ 11. Arthur's Seat and Salisbury Crags.
- „ 12. On the Firth of Forth.
- „ 13. Do.
- „ 14. Wharf with shipping.
- „ 15. Blank.
- „ 15a. } Edinburgh Castle, rising above houses, from the west.
- „ 16. } *See* water colour of "Edinburgh, from the Water of Leith" (R.A. 1802), now in possession of Lord Joicey.
- „ 17. Blank.
- „ 17a. } Edinburgh Castle.
- „ 18. }
- „ 19. Blank.
- „ 19a. } Distant view of Firth of Forth, with St. Bernard's
- „ 20. } Well near foreground. View from Corstorphin Hill.
- „ 20a. Houses and trees.
- „ 21. Do.
- „ 21a. } Distant view of Firth of Forth, with St. Bernard's
- „ 22. } Well near foreground. View from Corstorphin Hill.
- „ 22a. } Edinburgh Castle, rising above foliage ; from the
- „ 23. } west.
- „ 24. Blank.
- „ 24a. } Houses, &c., on banks of river (Water of Leith).
- „ 25. }
- „ 26. Blank.
- „ 26a. } Houses and viaduct. Dean Bridge.
- „ 27. }
- „ 28. Blank.
- „ 28a. } Houses, &c., on banks of river (Water of Leith).
- „ 29. }
- „ 30. Blank.
- „ 30a. } Edinburgh Castle, rising above houses.
- „ 31. }
- „ 31a. } Distant view of the Castle.
- „ 32. }
- „ 33. Blank.

| | | |
|------|--------|---|
| Page | 33a. | } View of Edinburgh from near Murrayfield. |
| " | 34. | } |
| " | 35. | Blank. |
| " | 35a. | } Commencement of sketch. |
| " | 36. | } |
| " | 37-39. | Blank. |
| " | 39a. | } Edinburgh Castle framed in trees. |
| " | 40. | } |
| " | 41. | Blank. |
| " | 41a. | } Edinburgh Castle from the Water of Leith. |
| " | 42. | } |
| " | 43. | Blank. |
| " | 43a. | } Edinburgh Castle from the Water of Leith. |
| " | 44. | } |
| " | 45-46. | Blank. |
| " | 46a. | } Edinburgh Castle and Arthur's Seat from the Water |
| " | 47. | } of Leith. |
| " | 48. | Blank. |
| " | 48a. | } Edinburgh Castle and Arthur's Seat from north-west. |
| " | 49. | } |
| " | 49a. | } Distant view of Edinburgh, with same ruined castle |
| " | 50. | } as in previous drawing in foreground. |
| " | 51. | Blank. |
| " | 51a. | } Distant view of Firth of Forth and Arthur's Seat, |
| " | 52. | } with St. Bernard's Well near foreground. View from Corstorphin Hill. |
| " | 53. | Blank. |
| " | 53a. | } Edinburgh Castle from below. |
| " | 54. | } |
| " | 55. | Blank. |
| " | 55a. | } Edinburgh Castle from below. |
| " | 56. | } |
| " | 56a. | } Edinburgh Castle. |
| " | 57. | } |
| " | 58. | Blank. |
| " | 58a. | } Edinburgh Castle from below. |
| " | 59. | } |
| " | 60. | Blank. |
| " | 60a. | } Edinburgh Castle from the Grassmarket. |
| " | 61. | } |
| " | 61a. | Rough sketch of buildings and foliage. Probably Roslin Castle. |
| " | 62. | Blank. |
| " | 62a. | } Roslin Castle. |
| " | 63. | } |
| " | 64. | Blank. |
| " | 64a. | } Roslin Castle. |
| " | 65. | } |
| " | 66. | Blank. |
| " | 66a. | } Roslin Chapel. |
| " | 67. | } |
| " | 68. | Blank. |
| " | 68a. | Roslin Chapel. |
| " | 69. | Blank. |

- Page 69a. On the banks of the River Esk (?).
 „ 70. Blank.
 „ 70a. } Ruined castle on banks of river (? Roslin).
 „ 71. }
 „ 72. Ruined chapel in distance (? Roslin).
 „ 72a. } Ruins of Roslin Castle (?).
 „ 73. }
 „ 74. Blank.
 „ 74a. } Roslin Castle (?).
 „ 75. }
 „ 75a. The same ruined castle.
 „ 76-77. Blank.

(72 leaves drawn on.)

 1801* (AET. 26).

LVI.—SCOTCH LAKES SKETCH BOOK.

SCHEDULE No. 152.

Sketch book, bound in calf, with one clasp broken.

Turner's label on back—"39. *Scotland.*"Size of page, $7\frac{1}{4} \times 4\frac{3}{8}$.

Water mark, "C. Wilmott. 1797."

Executor's endorsement—"No. 152. 199 Leaves
 of sketches in pencil & 3 Do. in Colour—202 in all.
 (Sgd.) H. S. Trimmer."

Sir Charles Eastlake's note—"For leaves read pages
 drawn upon."

Mr. Wornum's note—"Two out. 1868. R. N. W."

Inside cover, in ink, in Turner's writing—

"Edinburgh to Roslyn. 6 m $\frac{1}{4}$."

Inside end cover—

"18 of July left Edinburgh and on the 5 of August
 finish'd this Book at Gretna Green."

(Note.—The date of this journey cannot be later than 1801,
 but it may possibly have been 1800.)

- Page 1. Firth of Forth (?) in distance.
 „ 2. Spire of St. Giles' rising above houses. Described on
 back as "*High Church, Edinborough.*"
 „ 3. "*Queensferry,*" from the sea.
 „ 4. "*Queensferry.*"
 „ 5. "*Queensferry, looking towards Stirling;*" Rosyth
 Castle (?) in middle distance.
 „ 6. "*Queensferry.*"
 „ 7. "*Queensferry.*"

| | | |
|------|------|--|
| Page | 8. | " <i>Queensferry</i> ." |
| " | 9. | Blank. |
| " | 9a. | } " <i>Linlithgow</i> " Palace. |
| " | 10. | } |
| " | 10a. | } " <i>Linlithgow</i> " Palace. |
| " | 11. | } |
| " | 12. | " <i>Queensferry</i> ." |
| " | 13. | Blank. |
| " | 13a. | } Linlithgow Church. " <i>Church Linlithgow where James</i> |
| " | 14. | } <i>is said to have seen the apparition of an old man</i> " |
| " | 15. | " <i>Linlithgow Palace</i> ." |
| " | 16. | Blank. |
| " | 16a. | } " <i>Linlithgow Palace, built by Robert IInd</i> ." |
| " | 17. | } |
| " | 18. | Blank. |
| " | 18a. | " <i>Linlithgow Palace</i> ." |
| " | 19. | Blank. |
| " | 19a. | } " <i>Linlithgow</i> " Church and Palace. |
| " | 20. | } |
| " | 20a. | } " <i>Linlithgow</i> ." |
| " | 21. | } |
| " | 22. | " <i>Linlithgow</i> " Palace. |
| " | 23. | Blank. |
| " | 23a. | } " <i>Glasgow</i> " Part of the Cathedral. |
| " | 24. | } |
| " | 24a. | } " <i>Glasgow</i> " Cathedral. |
| " | 25. | } |
| " | 25a. | " <i>Dumbarton & Clyde</i> ." |
| " | 26. | } |
| " | 26a. | } " <i>Douglass Castle on the Clyde</i> ." |
| " | 27. | } |
| " | 27a. | " <i>Douglass Castle & Dumbarton</i> ." |
| " | 28. | } |
| " | 28a. | " <i>Douglass Castle</i> ." |
| " | 29. | " <i>Dumbarton</i> ." |
| " | 29a. | } " <i>Dumbarton</i> ," in middle distance." |
| " | 30. | } |
| " | 30a. | " <i>Dumbarton</i> ." |
| " | 31. | " <i>Dumbarton</i> ." |
| " | 31a. | " <i>Dumbarton</i> ." |
| " | 32. | " <i>Dumbarton</i> ." |
| " | 32a. | " <i>Port Glasgow</i> " and " <i>Dumbarton</i> ." |
| " | 33. | " <i>Dumbarton</i> ." |
| " | 33a. | " <i>Dumbarton</i> ." |
| " | 34. | " <i>Dumbarton</i> ." |
| " | 35. | Blank. |
| " | 35a. | " <i>Dumbarton</i> ." |
| " | 36. | Blank. |
| " | 36a. | } " <i>Benlowman from Luss</i> ." |
| " | 37. | } |
| " | 37a. | } " <i>Benlowman from Luss</i> ." |
| " | 38. | } |

- Page 38a. Ben Lomond. Water colour. 1st Loan Collection, No. 10. On back, in Turner's writing, "*Loch Lowman*."
- " 38b. Inverary. Water colour. {
- " 38c. "*Inverary*." Pencil. { Withdrawn (September, 1905) from 3rd Loan Collection (No 15, as "*Mountain Village*") on account of the blue fading.
- " 39. "*Inverary*."
- " 39a. A loch, with distant hills. Name illegible.
- " 40. Top of a hill.
- " 40a. } "*Inverary*."
- " 41. }
- " 42. "*Loch Awe*."
- " 42a. } "*Loch Awe*."
- " 43. }
- " 44. "*Loch Awe*."
- " 44a. } "*Carewdenben Mountains*."
- " 45. }
- " 45a. Ben Cruachan Mountains,—"*ditto*."
- " 46. "*Loch Awe*."
- " 46a. } "*Loch Awe*."
- " 47. }
- " 47a. } "*Cladich*."
- " 48. }
- " 48a. "*Loch Awe*."
- " 49. "*Loch Awe*."
- " 49a. "*Loch Awe*."
- " 50. "*Loch Awe*."
- " 50a. Unnamed mountains, with numerals ("*1, 2, 3*," and "*4*") on them. Probably mountains of Glenorchy.
- " 51. "*Kilchurn Castle, Loch Awe*."
- " 51a. } "*Kilchurn, Loch Awe*."
- " 52. }
- " 52a. } "*Kilchern*."
- " 53. }
- " 53a. } "*Kilchern*."
- " 54. }
- " 54a. } "*Kilchern*."
- " 55. }
- " 55a. } "*Kilchern*," with bridge (probably Bridge of Awe)
- " 56. }
- " 56a. "*Kilchern*."
- " 57. Blank.
- " 57a. } "*Kilchern*."
- " 58. }
- " 58a. } "*Kilchern*."
- " 59. }
- " 59a. } "*Kilchern*."
- " 60. }
- " 60a. } "*Kilchern*."
- " 61. }
- " 61a. } "*Kilchern*."
- " 62. }

| | | | |
|------|------|---|---|
| Page | 62a. | } | " <i>Kilchern.</i> " |
| | 63. | | |
| " | 63a. | } | " <i>Kilchern.</i> " |
| " | 64. | | |
| " | 64a. | } | " <i>Kawachardan High Stack,</i> " and names of two |
| " | 65. | | |
| " | 65a. | } | " <i>Tin-Drum.</i> " |
| " | 66. | | |
| " | 66a. | } | " <i>Near Tin-Drum.</i> " |
| " | 67. | | |
| " | 67a. | } | " <i>Tin-Drum.</i> " |
| " | 68. | | |
| " | 68a. | } | " <i>Near Tin-Drum.</i> " |
| " | 69. | | |
| " | 69a. | | Near Tyndrum. |
| " | 70. | | " <i>Near Tindrum.</i> " |
| " | 70a. | } | " <i>Near Tindrum.</i> " |
| " | 71. | | |
| " | 71a. | } | " <i>Ben Moor, from Tindrum.</i> " |
| " | 72. | | |
| " | 72a. | } | " <i>Ben Moor.</i> " |
| " | 73. | | |
| " | 73a. | } | " <i>Castle Dochart.</i> " |
| " | 74. | | |
| " | 74a. | | Distant mountains. |
| " | 75. | | Blank. |
| " | 75a. | } | " <i>Loch Dochart.</i> " |
| " | 76. | | |
| " | 76a. | } | " <i>Kellin.</i> " |
| " | 77. | | |
| " | 77a. | } | " <i>Stirling</i> " (? " <i>Kelling</i> "). |
| " | 78. | | |
| " | 78a. | | Loch, with distant mountains. |
| " | 79. | | Loch, with mountains. |
| " | 79a. | } | " <i>Ben Moor.</i> " (For composition based on this |
| " | 80. | | |
| " | 80a. | } | " <i>Ben Moor.</i> " |
| " | 81. | | |
| " | 81a. | } | " <i>Ben Moor.</i> " |
| " | 82. | | |
| " | 82a. | } | " <i>Ben More.</i> " |
| " | 83. | | |
| " | 84. | | Distant mountains. |
| " | 84a. | } | " <i>Ben More.</i> " |
| " | 85. | | |
| " | 85a. | } | " <i>Loch Tay.</i> " |
| " | 86. | | |
| " | 86a. | | Distant mountains |
| " | 87. | | Loch Tay. |
| " | 87a. | } | " <i>Loch Tay.</i> " |
| " | 88. | | |

| | | | |
|------|--------|---|----------------------------|
| Page | 88a. | } | "Loch Tay." |
| " | 89. | | |
| " | 89a. | } | "Loch Tay." Cf. LXI, 19. |
| " | 90. | | |
| " | 90a. | } | Loch Tay. |
| " | 91. | | |
| " | 91a. | } | "Brydalbane. Tay Mouth." |
| " | 92. | | |
| " | 92a. | } | "Bradalbane." |
| " | 93. | | |
| " | 93a. | } | "Bradalbane." |
| " | 94. | | |
| " | 94a. | } | "Loch Tay." |
| " | 95. | | |
| " | 95a. | } | "Bradalbane. Tay Mouth." |
| " | 96. | | |
| " | 96a. | } | "Kenmore." |
| " | 97. | | |
| " | 97a. | } | "Kenmore." |
| " | 98. | | |
| " | 98a. | } | "Kenmore." |
| " | 99. | | |
| " | 99a. | } | "Kenmore." |
| " | 100. | | |
| " | 100a. | } | "Kenmore." |
| " | 101. | | |
| " | 101a. | } | "Kenmore." |
| " | 102. | | |
| " | 102a. | } | "Glen Lyon." |
| " | 103. | | |
| " | 103a. | } | Glen Lyon. |
| " | 104. | | |
| " | 104a. | } | "Castle Garth." |
| " | 105. | | |
| " | 105a. | } | "Glen Lyon." |
| " | 106. | | |
| " | 106a. | } | "Auchelyne." |
| " | 107. | | |
| " | 107a. | } | "Castle Garth, Glen Lyon." |
| " | 108. | | |
| " | 108a. | } | Near Glen Lyon. |
| " | 109. | | |
| " | 109a. | } | Glen Lyon. |
| " | 110. | | |
| " | 110a. | } | "Near Tummel Bridge." |
| " | 111. | | |
| " | 111a. | } | "Glen Rannan" (Rannoch). |
| " | 112. | | |
| " | 112a. | } | Glen Rannoch. |
| " | 113. | | |
| " | 113a. | } | The Black Wood of Rannoch. |
| " | 114. | | |
| " | 114a. | } | "Blair Athol." |
| " | 115. | | |
| " | 115a. | } | "Dunkeld." |
| " | Blank. | | |

| | |
|------------|--|
| Page 115a. | } “ <i>Dunkeld.</i> ” |
| “ 116. | } |
| “ 116a. | } “ <i>Blair Athol.</i> ” The “ <i>Liber</i> ” Design, “Near Blair |
| “ 117. | } Athol, Scotland” (R. 30.), published June, 1811, |
| | is based on this sketch. |
| “ 117a. | } “ <i>Blair Athol.</i> ” |
| “ 118. | } |
| “ 118a. | } “ <i>Blair Athol.</i> ” |
| “ 119. | } |
| “ 119a. | } “ <i>Blair Athol.</i> ” |
| “ 120. | } |
| “ 120a. | } “ <i>Blair Athol,</i> ” with the Hill of Tulloch (?) in |
| “ 121. | } distance. |
| “ 121a. | } “ <i>Blair Athol L</i> (looking) <i>towards Killicranky</i> ” |
| “ 122. | } (<i>Killiecrankie</i>). |
| “ 122a. | } “ <i>Killycranky Mountains.</i> ” |
| “ 123. | } |
| “ 123a. | } Distant mountains. |
| “ 124. | } |
| “ 124a. | } Distant mountains. |
| “ 125. | } |
| “ 125a. | } “ <i>Dunkeld.</i> ” |
| “ 126. | } |
| “ 126a. | } “ <i>Dunkeld.</i> ” |
| “ 127. | } |
| “ 127a. | } “ <i>Dunkeld.</i> ” |
| “ 128. | } |
| “ 128a. | } “ <i>Dunkeld.</i> ” |
| “ 129. | } |
| “ 129a. | } “ <i>Dunkeld.</i> ” |
| “ 130. | } |
| “ 131. | } “ <i>Dunkeld.</i> ” |
| “ 132. | } “ <i>Village of Killycranky.</i> ” |
| “ 132a. | } Distant mountains. |
| “ 133. | } |
| “ 133a. | } “ <i>Near Dunkeld</i> ” (? the Rumbling Bridge). |
| “ 134. | } |
| “ 134a. | } “ <i>Near Dunkeld</i> ” (the same fall and bridge). |
| “ 135. | } |
| “ 135a. | } “ <i>Near Dunkeld</i> ” (same bridge). |
| “ 136. | } |
| “ 136a. | } “ <i>Near Dunkeld</i> ” (a water-fall on the River Braan). |
| “ 137. | } |
| “ 137a. | } “ <i>Near Dunkeld.</i> ” |
| “ 138. | } |
| “ 138a. | } Mountains. |
| “ 139. | } |
| “ 139a. | } Monzie Castle. |
| “ 140. | } |
| “ 140a. | } River between mountains. |
| “ 141. | } |
| “ 141a. | } Another view of Monzie Castle. |
| “ 142. | } |

| | | |
|------------|---|--|
| Page 142a. | } | Another view of Monzie Castle. |
| " 143. | | |
| " 143a. | } | A mountain stream. |
| " 144. | | |
| " 144a. | } | " <i>Vale of Earne.</i> " Cf. LXI, 44. |
| " 145. | | |
| " 145a. | } | " <i>Dumblane.</i> " Cf. "Liber" Plate (R. 56.), and page |
| " 146. | | of "Smaller Fonthill" (LII) Sketch Book in Ruskin Drawing School, Oxford (No. 145). |
| " 146a. | } | Donne Castle. |
| " 147. | | |
| " 147a. | } | Bridge of Allan, with Donne Castle in distance. |
| " 148. | | |
| " 148a. | } | " <i>Stirling.</i> " Cf. LXI, 22. |
| " 149. | | |
| " 149a. | } | " <i>Stirling.</i> " |
| " 150. | | |
| " 150a. | } | " <i>Stirling</i> " Castle. |
| " 151. | | |
| " 151a. | } | " <i>Stirling.</i> " |
| " 152. | | |
| " 152a. | } | " <i>Stirling.</i> " |
| " 153. | | |
| " 153a. | } | " <i>Stirling.</i> " |
| " 154. | | |
| " 154a. | } | " <i>Stirling.</i> " |
| " 155. | | |
| " 155a. | } | " <i>Stirling.</i> " |
| " 156. | | |
| " 156a. | } | " <i>Stirling.</i> " |
| " 157. | | |
| " 157a. | } | " <i>Stirling.</i> " |
| " 158. | | |
| " 158a. | } | " <i>Stirling.</i> " |
| " 159. | | |
| " 159a. | } | " <i>Abbey near Stirling.</i> " |
| " 160. | | |
| " 160a. | } | " <i>Stirling Bridge.</i> " |
| " 161. | | |
| " 161a. | } | " <i>Stirling.</i> " |
| " 162. | | |
| " 162a. | } | " <i>Abby near Stirling.</i> " |
| " 163. | | |
| " 163a. | } | " <i>Bothwell Castle on the Clyde.</i> " |
| " 164. | | |
| " 164a. | } | " <i>The Abby opposite Bothwell Castle.</i> " |
| " 165. | | |
| " 165a. | } | " <i>The Abby opposite Bothwell Castle.</i> " |
| " 166. | | |
| " 166a. | } | " <i>Bothwell Castle.</i> " |
| " 167. | | |
| " 167a. | } | " <i>Bothwell Castle.</i> " |
| " 168. | | |

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|------------|---|--|-----------------------|
| Page 168a. | { | " <i>Hammliton.</i> " | Bridge in foreground. |
| " 169. | { | | |
| " 169a. | { | " <i>Moffat.</i> " | |
| " 170. | { | | |
| " 170a. | { | " <i>Moffat.</i> " | |
| " 171. | { | | |
| " 171a. | { | " <i>Remains of Castle of Auchincass, near Moffat.</i> " | |
| " 172. | { | <i>Regent Murray.</i> " | |
| " 172a. | { | Another view of same castle. | |
| " 173. | { | | |
| " 173a. | { | Another view of same castle. | |
| " 174. | { | | |
| " 174a. | { | Another view of same castle. | |
| " 175. | { | | |
| " 175a. | { | Solway Firth. | |
| " 176. | { | | |
| " 176a. | { | Solway Firth. | |
| " 177. | { | | |
| " 177a. | { | " <i>Solway Firth.</i> " | |
| " 178. | { | | |
| " 178a. | { | " <i>Solway Firth. Gretna Green.</i> " | |
| " 179. | { | | |
| " 179a. | { | " <i>Solway Moss.</i> " | |
| " 180. | { | | |
| " 180a. | { | " <i>Solway Moss.</i> " | |
| " 181. | { | | |
| " 181a. | { | " <i>Blacksmith's Shop at Gretny Green.</i> " | |
| " 182. | { | | |
| " 182a. | { | " <i>Dumbarton.</i> " | |
| " 183. | { | | |
| " 183a. | { | Gretna Green. | |
| " 184. | { | | |
| " 184a. | { | " <i>Gretna Green.</i> " | |
| " 185. | { | | |

(186 leaves drawn on.)

1801* (AET. 26).

LVII.—TUMMEL BRIDGE SKETCH BOOK.

SCHEDULE NO. 234.

Small Sketch book, bound in calf, with one clasp.
Labelled on the back by Turner,—"*31 Scotland.*"

Size of page, $5\frac{7}{8} \times 4\frac{1}{8}$.

The paper has been prepared with washes of
stone-colour and purple.

Executor's endorsement:—"No. 234. Contains
31 leaves. Pencil and Col'd sketches.

(Signed) H. S. Trimmer.
C. Turner."

- Page 1. (Continued over inside of cover.) A row of trees ; and three figure sketches.
- „ 1a. } Three trees with distant mountains. Cf. LVIII, 56.
- „ 2. }
- „ 2a. Mountains. } For composition based
- „ 3. Distant mountains. Whites } on these sketches, see
- scratched out. } LVIII, 3.
- „ 3a. } Monument (?) at side of lake, with distant mountains.
- „ 4. } Written in pencil on margin :—“ *Colonel Lawles (?)*
- „ *the 12th Regmt. 1745.*” Water colour.
- (For pencil composition based on this sketch, see LVIII, 1.)
- „ 4a. } Loch Long, with distant mountains. (For composition
- „ 5. } based on this sketch, see LVIII, 47.)
- „ 5a. } Loch Long, with mountains. (For composition based
- „ 6. } on this sketch, see LVIII, 46.)
- „ 6a. } Loch Long and Ben Arthur. Cf. pp. 2a and 3, also
- „ 7. } pencil composition, LVIII, 3.
- „ 7a. } Ben Arthur in the distance Water colour. (For
- „ 8. } composition based on this sketch, see LVIII, 51.)
- „ 8a. } Mountains. Water colour.
- „ 9. }
- „ 9a. Mountains. Pencil and Chinese white.
- „ 10. Mountains. Pencil and Chinese white.
- „ 10a. } Ben Arthur (?) Pencil and Chinese white. (For pencil
- „ 11. } composition based on this sketch, see LVIII, 2.)
- „ 11a. Mountain tops. Pencil and Chinese white.
- „ 12. Sun breaking through clouds.
- „ 12a. } Mountain Pass. “*Ret. Glencroe*” (? Pass of
- „ 13. } Glencroe). (For pencil composition based on this
- sketch, see LVIII, 4.)
- „ 13a. } Ben Arthur. (For pencil composition based on this
- „ 14. } sketch, see LVIII, 5.)
- „ 14a. } Lake with mountains : probably Loch Fyne. (For
- „ 15. } pencil composition based on this sketch, see
- LVIII, 7.)
- „ 15a. } Lake with mountains.
- „ 16. }
- „ 16a. } Lake with mountains. (For pencil composition based
- „ 17. } on this sketch, see LVIII, 8.)
- „ 17a. } A waterfall.
- „ 18. }
- „ 18a. } A waterfall.
- „ 19. }
- „ 19a. } Lake with mountains. (Probably Inverness.)
- „ 20. }
- „ 20a. } Rustic foot-bridge over falls.
- „ 21. }
- „ 21a. } Lake with mountains. “*Kenchaus.*”
- „ 22. }
- „ 22a. } Lake with mountains. LVIII, 35 seems to have been
- „ 23. } based on this sketch.

| | | |
|-----------|---|---|
| Page 23a. | { | Tummel Bridge.† Cf. LVIII, 42, and Note. |
| 24. | | |
| 24a. | { | Tummel Bridge. |
| 25. | | |
| 25a. | { | Tummel Bridge. Cf. LVIII, 41, and Note. |
| 26. | | |
| 26a. | { | Mountains. (Possibly connected with LVIII, 14.) |
| 27. | | |
| 27a. | { | Mountains. |
| 28. | | |
| 28a. | { | Mountains. |
| 29. | | |
| 29a. | { | Mountains. |
| 30. | | |
| 31-63. | { | Blank. |
| 63a. | | Mountains and trees. |
| 64. | { | |
| 65. | | Blank. |
| 65a. | { | Mountains and Trees. |
| 66. | | |
| 66a. | { | Mountains. |
| 67. | | |
| 67a. | { | Mountains. |
| 68. | | |
| 68a. | { | Mountains. |
| 69. | | |

(37 leaves drawn on.)

1801* (AET. 26).

LVIII.—SCOTTISH PENCILS.

A group of drawings belonging to the nineteen days' tour, on which the "Scotch Lakes" and "Tummel Bridge" Sketch Books were in use. They are drawn on loose sheets of Whatman, prepared with a wash of brown. Some of them appear to have been drawn on the spot in black and white chalk, and finished afterwards with pencil and washes of Chinese white, but Nos. 1, 2, 3, 4, 5, 7, 8, 17, 18, 41, 42, 46, 47, 51, 56, and possibly others, may have been based on sketches in "Tummel Bridge" or "Scotch Lakes" Sketch Books.

† As this Bridge is obviously the same as that in LVIII. 42 and 41, which Mr. Ruskin thinks is "Tummel Bridge," I have named these drawings and the sketch book accordingly: but I have not been able to verify Mr. Ruskin's surmise.

The average size of sheet is $13\frac{1}{2} \times 19\frac{1}{2}$, but a number are as small as $11\frac{1}{2} \times 17$. The sheets are of irregular shape and do not appear to have formed part of a sketch book.

These drawings appear to have been all mounted on the pages of a large folio book ($23\frac{1}{4} \times 17\frac{1}{2}$), with heavy leather covers, handsomely tooled, with gold lettering—"Italiaanse Tekeningen."

On top right-hand corner of first page is written in ink the numbers "60" and "68"; also "Lot 8."

Inside the front cover is written in ink, "61 Leaves," in what may be Turner's handwriting. Also, in pencil:—

"*St. Helen's Church.*

Abingdon

. (?)

*on the right hand of the road to
London."*

Generally the leaves on which the drawings were mounted have been cut out, but in some cases the drawings, which were only stuck at the four corners, have been taken off. On these pages, in what would have been the margins of the drawings, a number of initials have been placed. Among these are—"S. W. P." (three times), "W. F. W.," "Ed.," "F.," and "E. D."

On the narrow slip that remains of one of the pages that has been cut out, Turner has written in pencil:—

| | |
|---------------------------------|--------------|
| " <i>Inverary Town</i> | } 7 Guineas. |
| <i>Inverary Castle</i> | |
| <i>Point of (?)*</i> | |
| <i>Patterdale Church.</i> 20 G. | |

Water mark, "J. Whatman, 1794," and "1797" (See No. 52).

Thirty-seven of these drawings were done up in a parcel labelled, A.B. 290 P.R., and endorsed by Mr. Ruskin—"37 Scottish Pencils. Of very great value. Too large for mounting or exhibiting till there is more room."

(*Note.*—As hardly any of the subjects have been identified, it has been impossible to arrange them according to the order of the tour. The present arrangement is more or less arbitrary, and should be altered when the drawings have been identified.)

1. Loch Lomond, with Ben Lomond in distance.

$13\frac{1}{2} \times 19\frac{1}{2}$.

(*Cf.* coloured sketch, pp. 3a-4, "Tummel Bridge" Sketch Book.)

* Perhaps Forkin.

2. Ben Arthur. $13\frac{3}{4} \times 19\frac{1}{2}$.

(Cf. sketch, pp. 10a-11, "Tummel Bridge" Sketch Book.)

3. Loch Long and Ben Arthur. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 309, N.G.

(Cf. sketches, "Tummel Bridge" Sketch Book, pp. 2a, 3, and (?) 6a-7.)

4. Ben Arthur. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 307, N.G.

(Cf. sketch, pp. 12a-13, "Tummel Bridge" Sketch Book.)

5. Ben Arthur. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 310, N.G.

(Cf. sketch, pp. 13a-14, "Tummel Bridge" Sketch Book.)

6. Near Arrochar (?). 12×19 .

On back, commencement of sketch.

7. Loch Fyne. $11\frac{3}{4} \times 17$.

Exhibited Drawings, No. 312, N.G.

(Cf. sketch, pp. 14a-15, "Tummel Bridge" Sketch Book.)

8. Loch Fyne. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 314, N.G.

(Cf. sketch, pp. 16a-17, "Tummel Bridge" Sketch Book.)

A water colour, dated 1810, based on this sketch was once in the Farnley Collection. It passed into the possession of Sir Donald Currie, and was exhibited at Agnews' Galleries, January, 1908.

9. Inverary Castle. $13 \times 19\frac{1}{4}$.

Lake in foreground with boats, bridge on right and hills beyond.

(Cf. unfinished water colour based on this, No. LX, A.)

10. Inverary. $13\frac{3}{4} \times 19\frac{1}{2}$.

A water colour (slightly faded) based on this drawing was sold at Christie's 19th June, 1908. (Collection of Mrs. Stern.)

(Cf. LX, J. for study for this drawing.)

11. Loch Fyne, with Inverary in distance.

$13 \times 19\frac{1}{4}$.

12. Loch Fyne, with Inverary in middle distance.

$13\frac{1}{4} \times 19\frac{1}{4}$.

13. Loch Awe.

14×19 .

(*Cf.* p. 50 "Scotch Lakes" Sketch Book.)

14. Loch Awe.

$14\frac{1}{4} \times 19\frac{1}{4}$.

(Possibly connected with pp. 26*a*-27, "Tummel Bridge" Sketch Book.)

15. Loch we.

$13\frac{1}{4} \times 19\frac{1}{4}$.

(*See* water colour of "Kilchurn Castle, with Cruchan Ben" (R.A. 1802), now in possession of Mrs. Beausire.)

16. Kilchurn Castle on Loch Awe.

$14\frac{1}{4} \times 18\frac{3}{4}$.

No. 49 in 3rd Loan Collection (now withdrawn).

(*Cf.* p. 58 "Scotch Lakes" Sketch Book.)

17. Ben Cruachan, and Ben Moor in distance.

$13\frac{3}{8} \times 19\frac{1}{4}$.

(*Cf.* sketch, pp. 64*a*-65, "Scotch Lakes" Sketch Book.)

18. Ben Moor.

$14\frac{1}{4} \times 18\frac{3}{4}$.

(*Cf.* sketch, pp. 79*a*-80, "Scotch Lakes" Sketch Book.)

19. Loch Tay.

$13\frac{1}{4} \times 19\frac{1}{2}$.

(Connected with pp. 89*a*-90, "Scotch Lakes" Sketch Book.)

20. Glen Lyon.

$13\frac{1}{2} \times 19\frac{1}{4}$.

21. Glen Lyon.

$13\frac{1}{4} \times 19$.

22. Near Stirling.

$13\frac{1}{2} \times 19\frac{1}{2}$.

(*Cf.* pp. 148*a*-149, "Scotch Lakes" Sketch Book.)

23. Mountains.

 $13 \times 19\frac{1}{4}$.

24. Winding river between mountains.

 $13\frac{1}{4} \times 19\frac{1}{4}$.

25. Mountains, with bridge across ravine.

 $13\frac{5}{8} \times 19\frac{1}{2}$.

26. A mountain village.

 $13\frac{1}{2} \times 19\frac{1}{4}$.

27. A glen.

 $12\frac{7}{8} \times 19\frac{3}{8}$.

28. Mountains.

 $13\frac{1}{2} \times 19\frac{1}{8}$.

29. Mountains.

 $11\frac{1}{2} \times 17$.

30. Mountains.

 $13\frac{3}{8} \times 19\frac{1}{8}$.

31. Mountains.

 $13\frac{1}{2} \times 19\frac{1}{4}$.

32. Near Dunkeld.

 $12\frac{1}{4} \times 19\frac{1}{4}$.

(Badly torn on left-hand side and bottom.)

On back—"Mr. Goodwin."

33. Mountain torrent; perhaps near Blair Athol.

 19×13 .

34. Same mountain torrent.

 $19 \times 13\frac{1}{4}$.

35. Near Killiecrankie.

 $12\frac{1}{2} \times 17$.

(This seems to be a composition based on sketch pp. 22a-23, "Tummel Bridge" Sketch Book.)

36. Killiecrankie.

 $13 \times 19\frac{1}{4}$.

37. "*Ben Vakrie*" (Ben Vrakie, near Blair Athol). $13\frac{1}{2} \times 19$.

38. Mountains.

 $13\frac{1}{2} \times 19$.

On back, bridge with two arches over a river, with mountains in distance. Probably Tummel Bridge.

(*Note.*—If Mr. Ruskin is correct in his identification of Cabinet Drawings, Nos. 311 and 313, as "Tummel Bridge," this is also Tummel Bridge. Pages 39 and 40 also represent other views of this same bridge, as well as pp. 23*a*–26 of the "Tummel Bridge" Sketch Book [LVII]. These drawings are all named on the strength of Mr. Ruskin's surmise, which up to the present I have not been able to verify.)

39. Tummel Bridge.

 $13\frac{1}{2} \times 19\frac{1}{4}$.

40. Tummel Bridge.

 $13\frac{1}{2} \times 19\frac{1}{4}$.

41. Tummel Bridge.

 $16\frac{3}{4} \times 11\frac{1}{4}$.

Exhibited Drawings, No. 311, N.G.

(Composition based on sketch on pp. 25*a*–26, "Tummel Bridge" Sketch Book [LVII].)

42. Tummel Bridge.

 $11\frac{1}{2} \times 17\frac{1}{4}$.

Exhibited Drawings, No. 313, N.G.

(Composition based on sketch on pp. 23*a*–24, "Tummel Bridge" Sketch Book.)

43. Taymouth.

 $15 \times 21\frac{3}{4}$.

44. Vale of Earne.

 $13\frac{1}{2} \times 19\frac{1}{4}$.

(*Cf.* pp. 144*a*–145, "Scotch Lakes" Sketch Book.)

45. Castle in middle distance.

 $11\frac{1}{4} \times 17$.

Exhibited Drawings, No. 306, N.G., as "Scotland: Study of trees."

46. Loch Long. $11\frac{1}{4} \times 16\frac{3}{4}$.

Exhibited Drawings, No. 349, N.G.

(Cf. sketch on pp. 5a-6, "Tummel Bridge" Sketch Book.)

47. Loch Long, with mountains. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 348, N.G.

(Cf. sketch, pp. 4a-5, "Tummel Bridge" Sketch Book.)

48. Sheep on road leading over hill. $11\frac{1}{2} \times 17$.

Exhibited Drawings, No. 347, N.G.

49. Study of rocks and broken firs. $7\frac{1}{4} \times 10\frac{3}{4}$.

On back, commencement of rough outline sketch.

Exhibited Drawings, No. 346, N.G. (top drawing).

50. Study of rocks. $8\frac{1}{2} \times 11\frac{1}{4}$.

Exhibited Drawings, No. 346, N.G. (bottom drawing).

51. Ben Arthur. $17 \times 11\frac{1}{2}$.

Exhibited Drawings, No. 308, N.G.

(Cf. sketch, pp. 7a-8, "Tummel Bridge" Sketch Book.)

52. Study of rocks in stream. $10\frac{3}{4} \times 15$.

Water mark, "J. Whatman, 1797."

Exhibited Drawings, No. 315, N.G.

(Study utilised in water colour called "A Yorkshire Dell," in collection of the late John E. Taylor, Esq.)

53. Mountains, with distant lake. $13\frac{1}{2} \times 19\frac{3}{8}$. Pencil outline only.**54. Mountains.** $13\frac{1}{2} \times 19\frac{3}{8}$. Pencil only.**55. Study of willow.** $10\frac{3}{4} \times 14\frac{3}{4}$.

Exhibited Drawings, No. 537b, N.G. (right-hand drawing).

56. Study of Scotch fir. $10\frac{3}{4} \times 15\frac{1}{2}$.Exhibited Drawings, No. 537*a*, N.G. (left-hand drawing).(Cf. sketch on pp. 1*a*-2, "Tummel Bridge" Sketch Book (LVII, T.B.). This is therefore not a study from nature as described by Mr. Ruskin.)**57. Highland river.** $13\frac{1}{2} \times 19$.

1st Loan Collection, No. 142.

58. Study of rocks. $8\frac{1}{2} \times 11\frac{1}{2}$. Pencil, white chalk with touches of Chinese white, and yellow.**59. Scotch river, with mountains.**

4th Loan Collection, No. 1.

60. A Scotch loch.

4th Loan Collection, No. 8.

(60 drawings.)

[*Note.*—The identification of all these drawings (except only No. 37) must be taken with extreme caution, as I do not know the country and therefore cannot verify the guesses that have been offered.]

1801* (AET. 26).

LIX.—"SCOTCH FIGURES" SKETCH BOOK.

SCHEDULE No. 224.

Small sketch book, bound in calf, with one clasp broken.

Turner's label on back—"50. *Scotch f . . .*" (rest of label has been torn off).

Size of page, $6\frac{1}{8} \times 3\frac{1}{2}$.

Water mark, _____

Executors' endorsement—"No. 224. 17 Scotch Figures, some in colours and some in pencil.

(Sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on wrapper—"224. Scotch Figures. Curious, in its present form. One leaf cut out."

- | | | |
|------|---------|--|
| Page | 1. | Back view of woman walking. Water colour. |
| " | 2. | Two figures (man and woman) standing talking. Water colour. |
| " | 3. | Two women, with bare feet, walking. Water colour. |
| " | 4. | Back view of woman walking. Water colour. |
| " | 5. | Three women at fountain; one stooping with jug. Water colour. |
| " | 5a. | Two women walking. Water colour. (This is the leaf which Mr. Ruskin cut out.) |
| " | 6. | Three men in tartans standing talking. Water colour. |
| " | 7. | Two women, One in pencil, the other coloured. |
| " | 8. | Three figures; one walking, one sitting on ground, and the other kneeling. Pencil. |
| " | 9. | Group of women and a child. Pencil. |
| " | 10. | Two men beside a cart. Pencil. |
| " | 11. | Two figures (male and female) walking. Pencil. |
| " | 12. | Three women; one seated on ground, and one carrying a pail. Pencil. |
| " | 13. | Two women carrying pails. Pencil. |
| " | 14. | Two women. Pencil. |
| " | 15. | Back view of four people walking. Pencil. |
| " | 16. | Horse and cart; woman in cart, man and boy and girl walking beside it. Pencil. |
| " | 17-181. | Blank. |
| " | 181a. | Group of trees. Pencil. |
| " | 182. | Blank. |
| " | 182a. | Group of trees. Pencil. |
| " | 183. | Blank. |
| " | 183a. | Figures, with horses and cart, and group of barges. Pencil. |
| " | 184. | Blank. |
| " | 184a. | Barges, with horses on towing path. Pencil. |
| " | 185. | Blank. |
| " | 185a. | Barge. |
| " | 186. | Blank. |

(22 leaves drawn on.)

1801-1810* (AET. 26-35).

LX.—WATER COLOURS CONNECTED WITH SCOTCH TOUR.

These drawings all seem to have been based on the sketches brought back from the 1801 tour, as Turner does not appear to have revisited Scotland till he went there for Scott's "Provincial Antiquities" in 1818. The "Edinburgh from Calton Hill" was not exhibited till 1804. The study for drawing of "Inverary" (LX, J.) seems to be as late as 1808-9.

A. Inverary Castle.

$8\frac{3}{4} \times 11\frac{1}{2}$. Water colour, unfinished.

Based on "Scottish Pencils" (LVIII), No. 9.

This drawing formed part of the 4th Loan Collection, (No. 46), till it was withdrawn in September 1905, when removal of the mount showed that the indigo in the exposed parts of the drawing had faded.

B. Inverary Pier.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

On back, top left-hand corner, is written in pencil—

"J. T. (or T. T. or S. S.), Nov. 24, 1802."

Cf. "Liber Plate" of this name (R. 19).

This drawing was withdrawn from 4th Loan Collection (No. 1), for same reason as preceding drawing.

C. Scotch Lake and Mountains.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

On back, pencil drawing of mountains, &c.

This drawing was also withdrawn from Loan Collection on account of blue fading in exposed parts.

D. Inverary Castle and Duniquoich Hill.

About $13\frac{1}{4} \times 19$. Water colour.

1st Loan Collection, No. 154.

The number "34" in ink at bottom left-hand corner, in Turner's handwriting.

Blue faded. Sky, light wash of warm brown in exposed parts; purple under mount.

E. Scotch Lake, with Boats and Figures.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

2nd Loan Collection, No. 155.

The number "32" in ink at bottom right-hand corner, in Turner's hand.

Seriously injured by exposure to the light.

F. Loch Long : Morning.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

The number "29" in ink, at bottom of right-hand corner.

Lent to V. & A. Museum, September, 1895; returned July, 1908, considerably injured by undue exposure to the light.

G. Loch Long : Evening.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

Water mark—"J. Whatman, 1794."

Exhibited Drawings, No. 637, N.G.

H. Edinburgh, from Calton Hill.

Water colour. Considerably injured by exposure to light.
 Was exhibited at R.A., 1804.
 Exhibited Drawings, No. 549, N.G.

I. Scotch lake (?).

11 × 17. Water colour.
 3rd Loan Collection, No. 156.

J. Inverary.

26½ × 39½. Water colour, unfinished.
 Study for the drawing of this subject sold at Christie's,
 19 June, 1908 (Mrs. Stern sale).
 Water mark, "J. Whatman. 1808."

(10 drawings.)

1801. (AET. 26).

LX (a).—ENGLISH LAKES.**A. Langdale Pikes (?).**

21¾ × 30½. Water colour.

B. Head of Derwentwater.

21½ × 30¼. Water colour.

C. Great End and Scawfell Pike.

21½ × 30. Water colour.

D. Near Great Gable (?).

21½ × 30. Pencil.
 Water mark, "J. Whatman. 1794."

E. Near Great Gable (?).

21½ × 30. Pencil.
 Water mark, "J. Whatman. 1794."

F. Sty Head Tarn, near Scawfell.

21½ × 30. Water colour.
 Marked in corner, "46."
 Water mark, "J. Whatman. 1794."

G. Near Scawfell (?).

21½ × 30. Water colour.
 Marked in corner, "47."
 Water mark, "J. Whatman. 1794."

H. Head of Derwentwater (?).

21½ × 30. Water colour.
 "48."
 Water mark, "J. Whatman. 1794."

I. Head of Derwentwater (?).

21½ × 30. Water colour.

"49."

Water mark, "J. Whatman. 1794."

J. Borrowdale, or St. John's Vale (?).

21½ × 30. Water colour.

"50."

Water mark, "J. Whatman. 1794."

K. Cockermouth Castle.

21½ × 30. Water colour.

"52."

Water mark, "J. Whatman. 1794."

(11 drawings.)

1801* (AET. 26).**LXI—JASON SKETCH BOOK.****SCHEDULE No. 146.**

Sketch book, bound in calf, with one brass clasp.

Turner's label on back :—"24 Studies."

Size of page, 8½ × 5½.

Water mark, "J. Whatman, 1794."

A number of the blank pages have been prepared with washes of brown, grey, &c.

Executor's endorsement :—"No. 146.

(sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on wrapper :—"146.

An early book with half a dozen sketches in pencil of some interest—but poor subjects."

- Page 1. An Italian scene; the bend of a road, with figure and dogs on it, in foreground, town in mid-distance with distant mountains, and on right a hill crowned with buildings. Probably a copy—perhaps from a painting by Wilson.
- „ 2. Italian buildings on hill.
- „ 3. Part of a lake surrounded by trees.
- „ 4. A stormy sky.
(Two leaves cut out. See pp. 62 and 63.)
- „ 5–20. Blank.
- „ 21. A distant mountain. Pencil and white chalk.
- „ 22–42. Blank.
(Fourteen or more leaves cut out.)
- „ 43–54. Blank.
- „ 54a. Barges with figures on them. Pencil and wash.
- „ 55. Blank.
- „ 55a. A hoy sailing. Pencil and wash.
(Leaf cut out. See p. 61.)

Page 56. Blank.

56a. Rowing boat aground. Pencil and wash.

57-60. Blank.

60a. Study for the composition of "Jason."

The picture, which is in oils, was exhibited at the R.A. in May, 1802. It is now in the National Gallery, No. 471. This study is more like the oil painting than the "Liber" plate (R. 6).

LOOSE PAGES

61. Sketch of a boat. Pencil and wash.

Exhibited Drawings, No. 533b, N.G.

(The leaf cut out between pp. 55 and 56.)

62. Leaves of a Horse Chestnut. Pen and ink.

Written above—"*Horse Chesnut—full yellow green where young, but darker more advanced.*"

Exhibited drawings, No. 564a, N.G.

Reverse—Study of a Larch tree and branches. Pen and ink. "*Larch—light green, rather cold, stem brown and knotted, bark smooth.*"

63. Laurel leaves. Pen and ink.

"*Laurel—dark green shining leaf. Young shoot light yellow and leaf underneath not shining.*"

Exhibited drawings, No. 564b, N.G.

Reverse—Rough pencil sketch of coast scenery.

(These two leaves (62 and 63) appear to have been cut out between pp. 4 and 5.)

(12 leaves drawn on.)

1801* (AET. 26).

LXII.—COWS SKETCH BOOK.

SCHEDULE No. 220.

Small note book, without covers.

Turner's label at back—"106 —"

Executor's endorsement—"No. 220. Ten leaves containing Cattle Ten Cattle some in colors.

(sgd.) H. S. Trimmer.
C. Turner."

Size of page, $4\frac{5}{8} \times 7\frac{3}{16}$.

Water mark, —

- | | | |
|------|----|--|
| Page | 1. | A cow drinking. Pencil, much rubbed and dirtied. |
| " | 2. | Two cows. |
| " | 3. | Cows and calf. |
| " | 4. | Cow and calf. Pencil and water colour. |
| " | 5. | Cows. |
| " | 6. | Cows. Water colour. |
| " | 7. | A cow. |
| " | 8. | Cows. |

| | | |
|------|--------|----------------------|
| Page | 8a. | A cow grazing. |
| " | 9. | Cows. |
| " | 10. | A cow. Water colour. |
| " | 11-12. | Blank. |
| " | 13. | A cow. |
| " | 13a. | A cow, seated. |

(11 leaves drawn on.)

1801* (AET. 26).

LXIII.—COLOUR BILL SKETCH BOOK.

SCHEDULE No. 391.

Small pocket book, bound in leather, with parchment label on back containing the number "59."

Size of page, $6\frac{1}{4} \times 3\frac{3}{4}$.

Water mark, "1796."

Executors' indorsement:—"No. 391. Contains 4 Pencil and Pen and Ink Sketches.

(sgd.) H. S. Trimmer

C. Turner."

Inside of front cover, some notes of music in pencil and ink.

Inside of end cover, probably not in Turner's handwriting:—

"Mr. Turner
Dr. to
J. Newman."

| | | |
|------|----|--|
| Page | 1. | Side view of two boats. Ink and wash. |
| " | 2. | Two sailing boats. Ink and wash. |
| " | 3. | A rowing boat or barge |
| " | 4. | Group of barges and sailing vessels. Pencil and ink outline. |
| " | 5. | Boats with figures. |
| " | 6. | Written in ink, not by Turner:— |

"1801. March 19th

| | | | s. | d. |
|-----------|---|-----|----|----|
| | Large Bladder White | ... | 1 | 0 |
| | Hoghair Brush | ... | 0 | 8 |
| | †Large Varnish Brush | ... | 1 | 6 |
| | Bladder R ⁿ . Oker | ... | 0 | 6 |
| | 6 hard lead pencils | ... | 2 | 0 |
| March 30. | Bladder Colours | ... | 1 | 6 |
| | 1 oz. Antwerp B ⁿ . G ^d . in Spt. | ... | 3 | 0 |
| Apl. 4. | $\frac{1}{2}$ Pint rht (?) Turps | ... | 1 | 0 |
| | | | 11 | 2 |
| | Re ^d . for J. Newman | | | |
| | (sgd.) J. (?) Brown." | | | |

† "Not sent" has been written against this entry, and then crossed out.

Page 7-41. Blank.

.. 41a. The following in ink, not in Turner's handwriting :—
 "1801. Jan^y. 11th.

| | | | | | |
|-----------------------|-----|-----|-----|----|-------|
| | | | | s. | d. |
| Bladder colours | ... | ... | ... | 1 | 9 |
| 3 Cakes colour | ... | ... | ... | 2 | 0 |
| <hr/> | | | | | |
| By Return Cake colour | ... | ... | ... | | d. |
| Bladder colour | ... | ... | ... | | 8 |
| | | | | | 3 |
| | | | | | <hr/> |
| | | | | | 11 " |
| | | | | | <hr/> |

(A cross is drawn through the above.)

"Febry. 23^d, 1801. Settled p. Rec^t. given—
 on a 4^d. stamp.

(Sgd.) J. N."

(5 leaves drawn on.)

1801* (AET. 26).

LXIV.—ON THE CLIFFS SKETCH BOOK.

SCHEDULE No. 389.

Small note book with paper covers.

Turner's label on back—"104 —"

Executer's endorsement—"No. 389. 6 leaves of
 pencil sketches—very slight.

(Sgd.) H. S. Trimmer."

Size of page, $6\frac{1}{8} \times 4\frac{3}{8}$.

Water mark, —

Written inside cover, in pencil, perhaps not by Turner :—

| | | | | | | | | |
|--------|--|-------|--|------|--|-------|--|--------|
| "Names | | Abode | | Paid | | Month | | Year." |
| | | | | Not | | | | |

- Page 1. Horses and cart on hill side.
 „ 2. Wagon on road over cliffs.
 „ 3. Hillside.
 „ 4. Study of sky.
 „ 5. Blank.
 „ 6. Bay on coast with houses in distance.
 „ 6a. Clouds.
 „ 7. Clouds.
 „ 8-22. Blank.
 „ 22a. On the cliffs, with sea in distance.

(7 leaves drawn on.)

1801* (AET. 26).

LXV.—COMPOSITION STUDIES SKETCH BOOK.

SCHEDULE NO. 366.

Small note book with paper covers.

Turner's label on back—"177 —."

Executor's endorsement—"No. 366. 6 leaves of pen and ink sketches.

(Sgd.) H. S. Trimmer."

Size of page— $4\frac{5}{8} \times 7\frac{3}{16}$.

Water mark, —

Mr. Ruskin's endorsement on wrapper—"366. Inv. Valueless, but curious studies with numerals in skies."

- Page 1. Castle in middle distance, with trees and sky. Pen and ink.
- „ 2. Castle in middle distance, with trees and sky. Pen and ink, with numerals over the different planes of the design.
- „ 3. Castle in middle distance, with trees and sky. Pen and ink, with numerals over the different planes of the design.
- „ 4. Bridge in middle distance, with a house and trees. Pen and ink, with numerals over the different planes of the design.
- „ 5. Landscape, with a river and castle seen through trees. Pen and ink, with numerals over the different planes of the design.
- „ 6. River, with castle on hill. Pen and ink.
- „ 7-30. Blank.

(6 leaves drawn on.)

1800-1802* (AET. 25-27).

LXVI.—EGYPTIAN DETAILS SKETCH BOOK.

SCHEDULE NO. 252.

Sketch book, bound in leather.

Turner's label on back has been partially destroyed —"48"

Executor's endorsement—"No. 252. Containing 20 pen and ink and pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner."

Size of page, $6\frac{9}{16} \times 3\frac{1}{16}$.

Water mark —

Paper, coarse blue.

| | | |
|------|----------|---|
| Page | 1. | Study of Clouds. Pencil. |
| „ | 2. | A Sea Piece. Pen and ink, wash and white chalk. |
| „ | 3. | Clouds. Pencil. |
| „ | 4. | Dock leaves. Pen and ink, wash and white chalk. |
| „ | 5. | Weeds and a sleeping dog. Pen and ink, wash and white chalk. |
| „ | 6-10. | Blank. |
| „ | 11. | Clouds. Pencil and white chalk. |
| „ | 12. | Clouds. Pencil and white chalk. |
| „ | 13-17. | Blank. |
| „ | 18. | Egyptian headdress and costume—“ <i>Egyptians</i> .” Pen and ink. |
| „ | 19-21. | Blank. |
| „ | 22. | A Helmet—“ <i>Amasis, King of Egypt</i> .” Pen and ink and white chalk. |
| „ | 23-66. | Blank. |
| „ | 66a. | } A Ruined Crypt. Pencil and white chalk. |
| „ | 67. | |
| „ | 67a. | A flying figure—perhaps the Nike—“ <i>Parthenon</i> .” Pencil. |
| „ | 68-71. | Blank. |
| „ | 72. | Egyptian gods—“ <i>Osiris, Enne, Apis, the Cat</i> .” Pen and ink. |
| „ | 72a. | Egyptian gods. Pencil and pen and ink. |
| „ | 73. | Egyptian gods—“ <i>Apis</i> .” Pencil and pen and ink. |
| „ | 74. | Egyptian gods. Pencil and pen and ink. |
| „ | 74a. | Egyptian costumes. Pen and ink. |
| „ | 75. | “ <i>Persian</i> ” headdress. Pen and ink. |
| „ | 76-86. | Blank. |
| „ | 87. | A fallen tree. Pencil and white chalk. |
| „ | 88. | A fallen tree. Pencil. |
| „ | 89. | A fallen tree. Pencil and white chalk. |
| „ | 90. | A fallen tree. Pencil and white chalk. |
| „ | 91-98. | Blank. |
| „ | 98a. | Study of dock leaves. Pencil. |
| „ | 99-125. | Blank. |
| „ | 125a. | A moorland scene. Pencil, pen and ink and white chalk. |
| „ | 126. | Building, with half-finished tower. Query Fonthill Abbey. Pen and ink. |
| „ | 127. | Blank. |
| „ | 127a. | Recumbent figure in agony. Pencil and white chalk. |
| „ | 128. | Blank. |
| „ | 128a. | } A Castle. Query Conway. Pencil. |
| „ | 129. | |
| „ | 129a. | A Castle. Pencil. |
| „ | 130-132. | Blank. |

(25 leaves drawn on.)

1800-1802* (AET. 25-27).

LXVII.—ON A LEE SHORE (1) SKETCH BOOK.

SCHEDULE No. 171.

Small pocket book, with covers.

Turner's label on back—"104 —"

Executors' endorsement—"No. 171.

(Sgd.) H. S. Trimmer.

C. Turner."

Size of page— $4\frac{5}{8} \times 7\frac{1}{8}$.

Water mark, "J. Whatman, 1799."

The paper is white, prepared with washes of grey.

- Page 1. Ships riding at anchor, seen from shore. Pen and ink.
 „ 2. Ships riding at anchor, seen from shore. Pen and ink.
 „ 3. Boats and windlass on shore, with ships in distance.
 Pen and ink.
 „ 4. Fishing boat running aground, with sailors jumping into
 surf. Pen and ink.
 „ 5. Boat coming ashore. Pen and ink.
 „ 5a. } Boat overturned in surf, with figures. Pencil and pen
 „ 6. } and ink.
 „ 6a. } Boat aground, with figures in surf; other vessels in
 „ 7. } offing. Pencil and pen and ink.
 „ 7a. } Fishing boats on the beach, with a boat running
 „ 8. } aground. Pen and ink.

(8 leaves drawn on.)

1800-1802* (AET. 25-27).

LXVIII.—ON A LEE SHORE (2) SKETCH BOOK.

SCHEDULE No. 170.

Small note book, without covers, now broken up.

Turner's label on back—"103 —."

Executor's endorsement (on the reverse of Exhibited Drawings, No. 615b, N.G.)—"No. 170."

Size of page, $4\frac{1}{2} \times 7\frac{1}{8}$.

Water mark, — 1799.

The paper is white, prepared with washes of grey.

- Page 1. Boat in heavy sea. Pen and ink and wash, with lights
 scratched out. Exhibited Drawings, No. 615a, N.G.
 „ 2. Boat swamped in surf. Pen and ink and wash, with
 lights scratched out. Exhibited Drawings, No. 615b,
 N.G.

- Page 3. Fishermen launching a boat in heavy sea. Pen and ink and wash, with lights scratched out. Written in margin—"Without the F. sail."
- „ 4. Boat coming aground in stormy weather. Pen and ink and wash, with lights scratched out.
- „ 5. Fishermen launching a boat. Pen and ink and wash, with lights scratched out.
- „ 5a. Part of a drawing of men on shore. Pen and ink and wash, with lights scratched out.
- „ 6. Boats putting out in a heavy sea. Pen and ink and wash, with lights scratched out.
- „ 7. Boat on a lee shore. Pencil.
- „ 8. A fishing boat. Pencil.

(8 leaves drawn on.)

1800-1802* (AET. 25-27).

LXIX.—"STUDIES FOR PICTURES" SKETCH BOOK.

SCHEDULE No. 346.

Sketch book, bound in calf, with coarse blue paper (something like the modern Michallet paper).

Turner's label on back—"66. *Studies P.*;" printed in ink on one of covers—"Shipping."

Executor's endorsement—"No. 346. Contains 88 sketches in Pencil, Pen & Ink, and Chalk.

(Sgd.) C. Turner."

Size of page, $8\frac{1}{2} \times 5\frac{1}{2}$.

Water mark, ———.

Mr. Ruskin's endorsement on wrapper—"346. Book of grey paper, with valuable but very slight early studies. Most of them cut out and mounted. Several had been cut out by Turner, and were among the loose sketches."

The covers of the book have been broken off, and the leaves distributed. The present order is fortuitous.

- Page 1. An anchor, with figures on shore. Pen and ink.
- „ 2. A bay, with headlands and castles. Pencil and white chalk.
- „ 3. Landscape with clouds. Pencil and white chalk.
- „ 4. Castle among hills. Possibly Dolbadarn. Pencil and white chalk.
- „ 5. Study for a picture of Dunstanborough Castle. Pen and ink and wash.

| | | |
|------|------|--|
| Page | 6. | A boat sailing. Pencil and white chalk. |
| " | 7. | Do. Pen and ink. |
| " | 8. | A sea piece. Pencil and white chalk. |
| " | 9. | A bay, with boats aground, and figures. Pen and ink. |
| " | 10. | A sailing vessel. Pen and ink and wash. |
| " | 11. | Blank. |
| " | 12. | Study of sky. Pencil and white chalk. |
| " | 13. | Blank. |
| " | 14. | Sheep grazing under walls of a ruined castle. Pen and ink. |
| " | 15. | Coast scene, with vessels, &c. Pen and ink. |
| " | 16. | Cattle and figures near the walls of a ruined castle. Pen and ink. <i>Cf.</i> p. 14. |
| " | 17. | Vessel, with sails set. Pencil. |
| " | 18. | Harper, with dancing figures and spectators. Pen and ink and white chalk. |
| " | 19. | A female figure, seated. Pen and ink and white chalk. |
| " | 20. | Four figures, supplicating. Pen and ink and white chalk. " <i>Baal. P. N.</i> " |
| " | 21. | Two groups of figures. Pen and ink and white chalk. |
| " | 22. | A man speaking. Pen and ink and white chalk. |
| " | 23. | Figures supplicating. Pen and ink and white chalk. (The figures on pp. 18-23 are perhaps copied or adapted from engravings after N. Poussin, &c.) |
| " | 24. | Recumbent nude figure of woman. Possibly a study for one of the "Plagues of Egypt" (exhibited 1800 and 1802). Pen and ink and white chalk. |
| " | 25. | Recumbent nude figure of woman. Possibly a study for one of the "Plagues of Egypt." Pen and ink and white chalk. |
| " | 26. | Recumbent nude figure of woman. Possibly a study for one of the "Plagues of Egypt." Pen and ink and white chalk. |
| " | 27. | Recumbent nude figure of woman. Possibly a study for one of the "Plagues of Egypt." Pen and ink. |
| " | 28. | Recumbent nude figure of woman. Possibly a study for one of the "Plagues of Egypt." Pen and ink and white chalk. |
| " | 29. | Sailing vessels. Pen and ink. Possibly studies for the "Egremont Sea Piece." |
| " | 30. | Sailing vessels. Possibly studies for the "Egremont Sea Piece." Pen and ink. |
| " | 31. | Sailing vessels. Possibly studies for the "Egremont Sea Piece." Pen and ink. |
| " | 32. | Sailing vessels. Possibly studies for the "Egremont Sea Piece." Pen and ink. |
| " | 32a. | } A three-decker, with sails set. Pencil. |
| " | 33. | |
| " | 33a. | } Ships. Pencil. |
| " | 34. | |
| " | 34a. | } Group of ships. Pencil. |
| " | 35. | |

| | | | |
|------|--------|---|--|
| Page | 35a. | Group of ships. | Pencil. |
| " | 36. | Blank. | |
| " | 26a. | { Man-of-war, with sails set. | Pencil and white chalk. |
| " | 37. | } | |
| " | 37a. | { Hull of man-of-war. | Pencil. |
| " | 38. | } | |
| " | 38a. | { Fishing boat. | Pencil. |
| " | 39. | } | |
| " | 39a. | { Man-of-war. | Pencil and white chalk. |
| " | 40. | } | |
| " | 40a. | { Do. | do. |
| " | 41. | } | |
| " | 41a. | { A three-masted vessel. | Pencil. |
| " | 42. | } | |
| " | 43. | Blank. | |
| " | 44. | Sea piece. | Pen and ink. |
| " | 45-53. | Blank. | |
| " | 53a. | { Sea piece. | Pencil and white chalk. |
| " | 54. | } | |
| " | 54a. | { Man of war. | Pencil and white chalk. |
| " | 55. | } | |
| " | 55a. | { Ships. | Pencil. |
| " | 56. | } | |
| " | 57. | Ships. | Pencil. |
| " | 57a. | { A ship. | Pencil. |
| " | 58. | } | |
| " | 59-65. | Blank. | |
| " | 65a. | Egyptian figures, &c. | Pencil and white chalk. |
| " | 66. | Man supporting woman. | Study for a "Plague" picture. Pencil and white chalk. |
| " | 66a. | Egyptian details. | Pencil. |
| " | 67. | Group of figures. | Pencil and white chalk. |
| " | 67a. | Archæological details. | Pencil and white chalk. |
| " | 68-78. | Blank. | |
| " | 79. | Stonehenge. | Pen and ink and white chalk. |
| " | 80. | Blank. | |
| " | 80a. | Stonehenge. | Pen and ink and white chalk. |
| " | 81-83. | Blank. | |
| " | 84. | Group of trees. | Pen and ink and white chalk. |
| " | 85-96. | Blank. | |
| " | 86a. | Harper, with dancing figure. | Pen and ink. |
| " | 87. | Harper, with dancing figures and spectators. | Pen and ink and white chalk. |
| " | 88. | Study for picture of "Pembroke Castle," exhibited 1801. | Pen and ink, wash and white chalk. |
| " | 89. | Study for the picture of "Pembroke Castle," exhibited 1801. | Pen and ink, wash and white chalk. |
| " | 90. | Study for the "Egremont Sea Piece," exhibited 1802. | Pencil and white chalk. |
| " | 91. | Study for the "Egremont Sea Piece," exhibited 1802. | Pen and ink and white chalk. |
| " | 92. | Fishing boats in squally weather. | Pencil, pen and ink and white chalk. |

- Page 93. Coast scene, with shipping. Pen and ink and white chalk.
- „ 94. The Morning (or Evening) Gun. Pen and ink and white chalk.
- „ 95. Fishing boats with Man of War. Pen and ink and white chalk.
- „ 96. Fishing boat sailing. Pen and ink and white chalk.
- „ 97. Sea Piece. Pencil and white chalk.
- „ 98. Sea Piece. Pencil and white chalk.
- „ 99. Fishing boats at sea. Pencil and white chalk.
- „ 100. Sea Piece : Evening. Pen and ink, wash and white chalk.
- „ 101. Coast scene, with shipping and figures. Pen and ink, wash and white chalk.
- „ 102. Castle on hill. Pastel.
- „ 103. Castle on hill. Pastel. Study for the oil painting of "Dolbadarn Castle," exhibited 1800 (now in Diploma Gallery, Royal Academy.)
- „ 104. Castle on hill. Pastel. Study for "Dolbadarn."
- „ 105. Fishing boats sailing. Possibly a study for "Entrance to Calais Harbour." Pen and ink and white chalk.
- „ 106. Scene on river bank, with figures, &c. Black chalk.
- „ 107. Study of clouds. Pen and ink and white chalk.
- „ 108. Castle on hill. Study for "Dolbadarn." Pastel.
- „ 109. Castle on hill. Study for "Dolbadarn." Pastel.
- „ 110. Wintry landscape : Evening. Pastel.
- „ 111. River banks : Morning. Pastel.
- „ 112. Castle on hill. Study for "Dolbadarn." Pastel.
- „ 113. Castle on hill. Study for "Dolbadarn." Pastel.
- „ 114. Study of dock leaves. Black and white chalk.
- „ 115. Study for a picture of "Flint Castle" (?). Pen and ink and white chalk.
- Oxford Loan Collection, 156-142a.
- „ 116. Ships of Line : Evening. Pencil, pen and ink and white chalk.
- Written over different parts of drawing :—"Evening—Sunset—Ships—Line of battle—2^d ship at a greater distance f^r ye first—Low Land Very distant—Wet Sand—Figures."
- Oxford Loan Collection, 155-143b.
- „ 117. A sea piece. Pen and ink, wash and white chalk. Exhibited Drawings, No. 561a, N.G.
- „ 118. Sea piece. Pen and ink, wash and white chalk. Exhibited Drawings, No. 561b, N.G.
- „ 119. Scene off coast. Pen and ink, wash and white chalk. Exhibited Drawings, No. 562a, N.G.
- „ 120. Shipping in harbour. Pen and ink, wash and white chalk. Exhibited Drawings, No. 562b, N.G.
- „ 121. Trees beside lake, with sunlit meadows beyond. Coloured chalks.
- „ 122. Castle on hill beside river. Coloured chalks and water colour.

- „ 123. Shipping. Pen and ink, white chalk and wash.
 „ 124. Shipping. Pen and ink and white chalk.
 „ 125. Shipping. Pen and ink, white chalk, and wash.
 „ 126. Shipping at sea. Pen and ink, white chalk and wash.
 „ 127. Study of sea and sky. Pencil and white chalk.
 „ 128. A sailing vessel. Pen and ink and white chalk.
 „ 128a. Study of sky. Pen and ink and white chalk.
 „ 129. Landscape, with setting sun. Pen and ink and white chalk.
 „ 129a. Sailing vessels. Pen and ink and white chalk.
 „ 130. Landscape, with cattle and a ruined castle. Pen and ink and wash.
 „ 131. Egyptian details. Pencil and white chalk.
 „ 131a. Two views of man's head seen in profile. Pen and ink.

(99 leaves drawn on.)

1800-1802* (AET. 25-27).

LXX.—MISCELLANEOUS WATER COLOURS AND DRAWINGS.

A. Marsh Mallow.

$12\frac{1}{2} \times 20\frac{3}{4}$. Black and white chalk on blue.

2nd Loan Collection, 140.

(There seems to me a slight possibility that this study is not by Turner. I do not, however, feel justified in rejecting it. If it is by Turner, about 1800-1802, seems to me a probable suggestion as to the date.)

B. A group of sheep.

$7\frac{3}{4} \times 9\frac{1}{8}$. Pencil. W. M. 1801.

2nd Loan Collection, No. 8.

C. Studies of ships.

$7\frac{1}{4} \times 9\frac{1}{2}$, folded and drawn on on both sides. Pencil.

D. Two Ships in profile.

$6 \times 8\frac{7}{8}$. Drawn with a brush.

E. A child running.

$7\frac{1}{4} \times 4\frac{1}{2}$. Pencil and ink.

F. Mother and child.

$6 \times 7\frac{1}{4}$. Pencil.

G. Group of Horses in Windsor Park.

$21\frac{1}{2} \times 29\frac{5}{8}$. Water colour.

The horses seem to me to be by Sawrey Gilpin, the foreground and landscape background alone being by Turner.

Possibly the drawing exhibited at the R.A., in 1811, as "Windsor Park, with horses by the late Sawrey Gilpin, Esq., R.A."

H. St. Agatha's Abbey (?), with cattle.

$16 \times 21\frac{1}{4}$. Water colour.

The ruins of the abbey crown a hill in the mid-distance. A group of cows line the edge of a pool in the foreground. Three more cows are being driven down the hill on the right towards the water by a man on horseback. A dog is barking on the right.

I. Donkeys beside a mine shaft.

22×30 . Water colour.

J. Cattle in stream, with ruins on bank.

About 19×24 . Water colour, unfinished.

K. The Ford.

$21 \times 29\frac{3}{4}$. Water colour, unfinished.

Two groups of cattle are standing in stream. In the centre and on the left beyond the stream is a mass of trees. A man with a woman in a short blue skirt is wading in the water.

L. A Castle seen through trees.

$26\frac{1}{2} \times 40\frac{1}{2}$. Water colour, unfinished.

A Castle seen beyond a row of ashes, with a group of ruins in distance on the right; cattle with flying swan and water fowl in marshy foreground.

M. Caernarvon Castle, North Wales.

$26 \times 39\frac{1}{2}$. Water colour.

Probably the drawing exhibited R.A., 1800.

N. Study for Historical Subject.

$21\frac{1}{2} \times 28\frac{1}{2}$. Water colour, unfinished.

In foreground a river and shoals; on the banks of the river a group of four figures, three kneeling and one standing and speaking. There is a crowd of dancing figures towards the left in the middle distance, with groups of trees on the extreme left and the right centre. Beyond the river is a wide plain, and beyond a range of mountains.

O. Dolbadarn Castle, Llanberis.

26×36 . Water colour beginning.

P. View of Fonthill Abbey.

$41\frac{1}{2} \times 28$. Water colour.

Q. Welsh mountain subject.

$26\frac{1}{2} \times 39\frac{1}{2}$. Water colour.

A Welsh mountain range, with snow on distant mountains, and an army with banners flying marching up foreground valley.

Water mark—"J. Whatman, 1794."

R. Interior of ruined church, with figures.

$10 \times 7\frac{3}{4}$. Pen and ink and wash.

S. Study for "Fifth Plague of Egypt."

About $7\frac{3}{4} \times 6\frac{1}{2}$. Torn fragment of drawing. Pen and ink and wash.

T. Trees.

$4\frac{9}{16} \times 6\frac{7}{8}$. Pencil. Probably a leaf of a sketch book.

U. Stormy Sunset in Wales.

Water colour, unfinished.

V. Church and Lane.

About $8\frac{1}{4} \times 10\frac{1}{4}$. Oil, on canvas.

Exhibited Drawings, No. 782, N.G.

W. Buildings on distant Hill.

$9\frac{1}{2} \times 15\frac{1}{2}$. Water colour.

X. Llanberis Lake, with Dolbadarn Castle.

$21\frac{3}{4} \times 30$. Water colour.

Marked in corner, "53."

Y. Snowdon, from Llanberis.

$21\frac{3}{4} \times 30$. Water colour.

"54."

Water mark, "J. Whatman. 1794."

Z. Dolbadarn and the Pass of Llanberis.

$21\frac{3}{4} \times 30$. Water colour.

"51."

Water mark, "J. Whatman. 1794."

a. Mountains, with River.

$21\frac{3}{4} \times 30$. Water colour.

"55."

Water mark, "J. Whatman. 1794."

b. River, with Cattle ; Mountains beyond.

$21\frac{3}{4} \times 30$. Water colour.

Water mark, "W. Elgar. 1798."

c. Llyn Cwellyn (?).

17×22 . Water colour.

Water mark, "J. Whatman. 1794."

d. Llyn Cwellyn (?).

$21\frac{3}{4} \times 30$. Water colour.

Water mark, "J. Whatman. 1794."

e. Beginning of same subject.

$21\frac{3}{4} \times 30$. Water colour.

Water mark, "J. Whatman. 1794."

f. St. Agatha's Abbey.

$21\frac{3}{4} \times 30$. Water colour.

Water mark, "J. Whatman. 1794."

g. Durham Castle and Bridge.

$10\frac{1}{4} \times 16\frac{1}{4}$. Pencil.

h. The Incantation.

23 $\frac{3}{4}$ × 34 $\frac{1}{2}$. Water colour beginning.

Water mark, "J. Whatman. 1794."

i. Ruined Castle on Hill. Probably Welsh.

26 $\frac{1}{2}$ × 39 $\frac{1}{2}$. Water colour, unfinished.

Water mark, "J. Whatman. 1794."

j. Valley, with Mountains.

26 × 33 $\frac{1}{4}$. Water colour, unfinished.

Water mark, "J. Whatman. 1794."

(36 drawings.)

1802 (AET. 27).

LXXI.—SMALL CALAIS PIER SKETCH BOOK.

SCHEDULE No. 328.

Sketch book bound in calf.

Turner's label has been torn off, but a name, probably "Calais," has been written in ink on one of the covers; "*Ca* . . ." remains, but the rest of the word has been obliterated.

Size of page, 4 $\frac{3}{8}$ × 7 $\frac{1}{4}$.

Water mark, "J. Whatman, 1794."

The pages have been prepared with a wash of slaty brown.

Executor's endorsement:—"No. 328. Contains 35 leaves. Pencil and chalk sketches.

(Signed) C. Turner."

Mr. Ruskin's endorsement on wrapper:—"328. "Calais Pier." Original sketches of it. But little else left in the book. Seven leaves cut out.

(Out of A.B. 195 P. in Box A.)

(Signed) J. R., 1878."

On first fly-leaf:—A cutter and other sailing vessels, with pennants flying. Pencil.

On second fly-leaf:—Study of waves (?). Pencil.

- Page 1. Group of boats, with figures. Pencil.
 On side of page "*Back*" is written in white chalk.
 This probably refers to back of paper, and perhaps
 was written for guidance of binder.
- " 2. Figures and shipping on coast.
- " 2a. } Calais Pier, with group of figures on right; sailing
 " 3. } vessels beyond.
- " 4. Group of figures on pier watching fishing boats at sea.
 Pencil, with whites scratched out.
- " 5. Group of figures on pier.
 (Leaf cut out.)
- " 6. Calais Harbour, with spires and roofs of city in distance.
- " 7. City walls.
 (Leaf cut out.)
- " 8. Boats and figures on the coast.
- " 9. Buildings with figures.
- " 10. Sunset (or sunrise) on the water. Pencil with lights
 scratched out.
- " 11. Old buildings.
- " 12. Church, with tall gothic tower at end of street.
- " 13. Vessels in Calais Harbour. Pen and ink.
- " 14. Calais and its Pier, from the shore. Pen and ink.
- " 15. Sailing vessels off Calais Pier. Pen and ink.
 (Leaf cut out.)
- " 16. Figures on shore near cliffs. Pen and ink.
 (Leaf cut out.)
- " 17. Blank.
- " 18. Blank.
- " 18a. } Waves breaking on shore with sailing vessel on the
 " 19. } horizon. Pencil and white chalk.
- " 19a. } Waves breaking on shore with sailing boat on horizon.
 " 20. } Pencil and white chalk.
- " 20a. } Waves breaking on shore with sailing boat on offing.
 " 21. } Pencil and white chalk.
- " 21a. } Waves breaking on shore. Pencil and white chalk.
 " 22. }
- " 23-30. Blank.
- " 31. Looking out to sea.
- " 32. Study of waves.
- " 32a. } Study of waves, with fishing vessels in distance.
 " 33. }
- " 34-38. Blank.
- " 38a. On the coast.
- " 39. Blank.
- " 39a. Coast, with distant buildings.
- " 40. Study of clouds.
- " 41-49. Blank.
- " 50. Group of trees. Pencil, with whites scratched out.
- " 51. Group of trees. Pencil, with whites scratched out.

Page 52. Group of trees, with tower beyond. Pencil, with whites scratched out.

„ 53-62. Blank.

„ 62a. Written in pencil :—

“The Dead Christ by Titian—copy’d by V., the flesh is produced by the under colours or ground like Indian red and Asfaltum—the second colour cold with shadows slightly indicated (?), the . . . still colors the prominent parts are like Correggio’s Jerome. Oker and if a warm is wanted the under colour is . . . unto the drapery . . . body for these are produced by glazing over white or warm as the subject requires. Thus his Draped Figures have their solidity and clearness—the . . . are treated on the like modes.(?)”

(The words omitted are illegible.)

„ 63. Blank.

„ 63a. *“St. Jerome probably the under colour is grey—for after the Brown and (? of) Asphaltum like tone is . . . greenish—the flesh tints are positively cold which . . .) as required (then all the high lights are warm, . . . the . . . are grey and half tints of the Leg and foot of Elizabeth.”*

„ 64. Blank.

„ 65. Sketch of an interior (?).

„ 65a. “ 7
 3. 10
 1 — 15
 —————
 12 — 5.”

LOOSE LEAVES.

„ 66. Fishing boat off the coast. Pen and ink.

„ 67. Church and houses at Calais. Pencil, with lights scratched out.

„ 68. Fishing boats at sea. Pen and ink.

„ 69. Vessels at sea. Pen and ink.

„ 70. Scene on coast, with tower, shipping and figures. Pencil, with lights scratched out.

„ 71. Boats sailing. Pen and ink.

Oxford Loan Collection, 150-141a.

„ 72. The brig in a breeze. Pen and ink.

Oxford Loan Collection, 151-141b.

(40 leaves drawn on.)

1802 (AET. 27).

LXXII.—“STUDIES IN THE LOUVRE” SKETCH BOOK.

SCHEDULE No. 310.

Small sketch book, bound in calf, with one brass clasp.

Turner's label on back—"18. *Studies in the Louve.*"

Size of page, $5\frac{1}{16} \times 4\frac{3}{8}$.

Water mark, "Hayes & Wise. 1799."

The paper was prepared with washes of grey and slaty brown.

Executors' endorsement :—"No. 310. Contains leaves in pencil and color.

(Sgd.) H. S. Trimmer.
C. Turner."

Page 1. Blank.

(The word "*Back*," written in white chalk, still appears on this sheet. It was doubtless written as an instruction to the Binder.)

„ 2-12. Blank.

„ 13. The following letters scattered about the page probably represent an analysis of the colour schemes of two pictures.

"J
N.

| | | |
|----------|-----------|-------------|
| G. A. B. | | Y. P. R. |
| TL" | GAG. G. | LY. |
| W | Y. Y. B. | " |
| and :— | | |
| "LP. | AP. G. B. | |
| | G R. G. | B. L |
| G Lake G | RR. | G. |
| W | DLc | L. A. G. B. |
| | L. A. | R. B. |
| O | B. | " |

„ 14. Blank.

„ 14a. } Men of War off the Coast: stormy sea and sky.

„ 15. } Pencil, with whites scratched out.

(Copy of Ruysdael's "*Tempest*" (Louvre, No. 2558), with foreground house omitted and light on foreground surf reduced. See remarks on p. 23.)

„ 16. Apollo (?) and other figures. Pencil, with whites scratched out.

„ 17. Raphael's "Infant Jesus caressing St. John" Pencil, with whites scratched out.

At the side is written :—

"V. B. P. Mid.
E. Land B
. G—"

Page 18. Figures grouped round an old man seated and pointing with his right hand. Perhaps a Poussin. Pencil, with whites scratched out.

„ 19-22. Blank.

„ 22a. The following is written in ink :—

“ *Landscape by G. Rysdael.*

A fine coloured grey picture, full of truth and finely treated as to light which falls on the middle ground. All beyond is of a true deep ton'd greyish green. The sky rather heavy, but well managed, but usurps too much of the picture and the light. The Objects near to the light are poor and ill jud(g)ed particularly about the Windmill inclin'd to be chalky. The foreground dark, violently so near the bright light that gives a crudeness inconsistent with the purity of the distance. The base of the picture particularly happy as a grey tone that eases the eye and gently glides into the shadow (somewhat the color of this paper). The figures are by Bergem but they do not accord with the general tone of the picture. Fortunately they are placed on the defective part of the piece and therefore create some kind of interest.”

(Perhaps the picture referred to is Ruysdael's “Coup de Soleil,” now in the Louvre (No. 2560); see copy on p. 81.)

„ 23. “ *Sea Port. Rysdael.*

A brown picture which pervades thro' the water so as to check the idea of it being liquid, altho' finely pencil'd. The introducing of the House on the Embankment destroys all the dignity of the left. An offing with Ship riding in stress of weather happily disposed and color'd, and a heavy sombre grey sky with warm lights (the half tint this leaf). The chief light is upon the surge in the foreground—but too much is made to suffer—so that it is artificial—and shows the brown in a more glaring point of view and this inattention of the forms which waves make upon a lee shore embanked (the ships all in shadow).”

(The picture referred to is probably “Une tempête sur le bord des Dignes de la Hollande.” [Louvre, No. 2558].)

„ 24. “ *Titian and his Mistress.*

A wonderfull specimen of his abilities as to natural color, for the Bosom of his mistress is a piece of Nature—in her happiest moments. The Arm beautifully colour'd, bust rather heavy—and the shadow perhaps too Brown for the shadow of the neck (which appears to have been produced by a body of grey colour over a rich ground of the colour of the face, then heighten'd (?) in the lights which are truly brilliant. The green drapery is glazed over a similar color but the lights nearly white as they are cold (unlike the Drapery of Joseph—”

(continued on page 23a) :

"in the entombing of Jesus which has been rather yellow first). The ground pervades thro' the Portrait and the red under is Vermilion and V.R. or Lake over. His hands are Bt. Sienna but her left hand is granulated with minute colours and toucht with brown, and is not dependt (dependent) upon the ground as the other parts of the picture, which proves, as well as the Hair over the white drapery, that he had some means of using the ground color in a body or uniting solid coloring with the ground, altho' I must confess I think it taken off practically, which gives the Hand so granulate an appearance. The white drapery is like this leaf but colder, then the high lights a warm color firmly touch'd."

Page 25. Copy of Titian's so-called "Mistress," now known as "Alphonse de Ferrare et Laura de' Dianti" (Louvre, No. 1590). Water colour.

„ 25a. The following is written in ink :—

"Diogenes and his Scholar.

A charming and grand composition. The distant houses are chiefly light, the foreground large as to parts and beautifully pencil'd, and the figures happily introduced. The yellow colour of Diogenes and the grey of the Boy with a light tinge (? toga) of Red unites with the whole half deep tone in the foreground and makes the picture possess three broad strata of (1) the sky, distance and Houses, the second the foreground, the third with the figure and the immediate foreground rather lighter. Yet upon the whole the picture is rather too green and cold, as the trees are und ly and the whole of the Buildings White."

(The picture referred to is doubtless Poussin's "Diogène jetant son écuelle." Louvre, No. 741.)

„ 26. "Orpheus and Eurydice."

The sky rather heavy and of a leaden color. The Buildings a yellowish colour but finely disposed. The middle ground light and the figures scatter'd and Euridice falsely lighted, and am inclin'd to think that the red drapery of Orpheus and what is on the tree (which is beautifully disposed) is to (? too) dissimilar (? dissimilar) and distracts the majesty of the whole composition, which is fine contrasted. The inferior part is the left bank which is unnaturally dark—unusefully so, for it over balances all, and renders the light Bank hard and crude, which for want of richness renders the sky heavy, and Painter thought to have remedy'd this by the colouring of the Figures positively, but it here proves that strong colour'd figures without proximity avail nothing."

(Poussin's "Orphée et Eurydice ; paysage." Louvre, No. 740.)

Page 26a. "*The Gathering of Manna.*"*

Is the grandest system of light and shadow in the Collection. Two figures of equall power occupy the sides and are color'd alike. They carru severally their satellites of color into the very centre of the picture, where Moses unites them by being in Blue and Red. This strikes me to be the soul of the subject, as it creates a harmonious confusion—a confusion of parts so arranged as to fall into the sides and by strong colour meeting in a background to the side figures which are in Blue and Yellow, so artfully arranged that the art of causing this confusion without distraction is completely hid. The centre has been touch'd, particularly Moses, and I think all the Red draperies in their shadows.

.. 27. *And by a print I bought, which here confirms me in this opinion, the Print I have touch'd by the picture and find that the light in the sky is not Poussin's.†*

All his pictures have been heightened in the Blues and Reds, particularly the "Woman in Adultery,"‡ the "Death of the Wife of Ananias,"§ and "Abraham's Servant and Rebecca."|| The "Baptism of Jesus" is red in the shadows owing to the ground, like the Nativity that Sir Joshua Reynolds mention'd, was an historical colour and ought always to be attended unto. The same but greenish pervades thro' the "Pest of the Philistines,"¶ but they are inferior to the pictures of Lord Ashburnham and the "Sacraments" in the Duke of Bridgewater's."

(The Earl of Ashburnham possessed two of a series of three "Bacchanals," which are said to have been painted for the Duke de Montmorenci. One of this series was purchased for the National Gallery in 1824, from the Angerstein Collection (No. 42, "A Bacchanalian Festival.").

The "Seven Sacraments" are still in the Bridge-water Gallery.)

.. 27a. } *See after p. 28a.*

.. 28.

.. 28a.

The following written in ink :—

"This picture is an instance of his great power as to conception and sublimity of intelect—the characters are finely contrived (? contrasted), the composition is beyond all system, the landscape tho' natural is heroic, the figure wonderfully expressive of surprize and its concomitate fear. The sanguinary assassin (is) striding over the prostrate martyr who with uplifted arm exults in being

* "*Les Israélites recueillant la Manne,*" No. 709, Louvre.

† I have seen an engraving of this picture by G. Chasteau, published 1680. in which the sky is certainly brighter than that in Poussin's picture.

‡ "*La Femme adultère,*" No. 716, Louvre.

§ "*La Mort de Saphire,*" No. 720, Louvre.

|| "*Eliézer et Rebecca,*" No. 704, Louvre.

¶ "*Les Philistins frappés de la peste,*" No. 710, Louvre.

Page 28.

acknowledged by Heaven. The affrighted Saint has a dignity even in his fear (and tho' Idea might have been borrow'd) yet is here his own. The force with which he appears to bound towards you is an effort of the highest powers. The angels (finely introduced and) are boyant. Surely the sublimity of the whole lies in the simplicity of the parts and not in the historical color which moderates (? produces) sublimity in some pictures where the subject and Nature must accord. Much has been said upon this subject more as an extenuation of an excentric color than as a Beauty or rule. Tho' a (sic) charged with colour it should be uniform and accord with sentiments of Nature. But here the tender green of the foreground and the foliage of the large trees are rendered Black by the vivid Blue of the Sky, which not doubt was glazed over with the nuterlizing tint that pervades in the Saints but has been removed which has (End of page)

27a. surely been removed from the right hand and leg of St. Peter, for it is of the same tone as the stone near it, while the Assassin is brown and full of color—fear is full (sic)—when Nature rather demanded less of color, therefore the nuterlizing tint, alias historical color, has been partially removed. Not but Blue is highly essential to the dignity of the subject, but its present glaze divides the picture into two, by being vivid and tender."

(These remarks evidently refer to Titian's "Peter Martyr," which was in Paris in 1802.)

29. Blank.

29a. }

30. }

30a. }

31. }

31a. }

32. Copy of Titian's "Entombment."* Water colour.

31a. The following notes in ink:—

"This picture may be ranked among the first of Titian's pictures as to colour and pathos of effect, for by casting a brilliant light on the Holy Mother and Martha the figures of Josephe and the Body has a Sepulceral effect. The expression of Joseph is fine as to the care he is undertaking, but without grandeur. The figure which is cloathed in striped drapery conveys the idea of silent distress, the one in vermilion attention, while the agony of Mary and the solicitude of Martha to prevent her grief and view of the dead Body, with her own anguish by seeing are admirably described, and tho' on the first view they appear"

31. "but collateral figures yet the whole is dependent upon them; they are the Breadth of and the expression of the Picture. Mary is in Blue, which

* La Mise au tombeau. No. 1584, Louvre.

partakes of crimson tone, and by it unites with the Bluer sky. Martha is in striped yellow and some streaks of Red, which thus unites with the warm streak of light in the sky. Thus the Breadth is made by the 2 primitive colours breaking each other, and are connected by the figure in vermilion to the one in crimson'd striped drapery which balances all the breadth of the left of the picture by its Brilliancy. Thus the body of Jesus has the look of"

Page 30a.

"death without the affected leaden colour often resorted unto, and the whole of the half-tints resemble the colour of this (? Book or Robe), the lights warmer, more of oker. The drapery of the Body is the highest light or more properly the first that strikes the eye. Of great use it is, gives colour to the dead Body and Breadth to the center, for Joseph being draped in dark red and green cuts off all connection with the former Breadth of Mary and Martha. Thus brilliancy and contrast of effect are produced on the left, this shadow is balanced by the broad one upon the Head and part of Body of Jesus, whose countenance is meak, but the shadow obliterates any other ideas, and is "

„ 30.

"rather over-charged, for Titian could have balanced Joseph's shadow by other means, viz., the rock above the striped figure, for it* is so sombre that Mary and Martha tells it must be Jesus and thus hold the very sentiment and where the eye returns to with sympathy and satisfaction of Titian so obscuring the principal figure.

The flesh is thinly painted, first by a cold color over a Brown ground, so that it is neither purple or green, some red is used in the extremities, and the lights are warm. If he wanted to colour them higher, by a glaze. Thus his brown figures lose in a great measure the grey colour which in fact is produced by the ground. All the draperies are strongly painted with"

„ 29d.

"cold or warm lights and glazed over. The greens are particularly glutinous and the vermilion he sparingly used as it appears heavy unglazed by Luke."

„ 33.

"Portrait of Cardinal Benvolutini (?).

This piece of Nature is painted upon a Brown ground inclining to a green but when the first colours come upon it appear a purplish grey, near the colour of Flesh, which placed by the picture appears a tone of shadow opposed to the lights, which are warm without being yellow and which appear to be given by a crumbling colour, as the parts that have been repaired with solid colour are heavy: . . . which are all rendered by a Brown scrumble

* i.e., the shadow on Christ's face, not the rock.

or Umber without its dirt and inclined to a purple. The Red Drapery is vermilion and I. Red glazed with Lake or good Vn. R^d. The ground can be traced thro' all"

Page 33a. (See after p. 34.)

„ 34.

“St. Jerome by Correggio.

Painted upon Panel upon a rich ground rather green, so that the first colour produces a neutral tone approaching to Green or Brown as cold or warm colours are used; thus arrises the Beautiful cold grey through all the flesh of the infant and Virgin. Some red and a reddish Brown sometimes are used in the shadows, for the ground is not rely'd upon, but in the Breadths the shadows of the drapery are surely (? merely) crumbled over the glazing, which is prepared with its own colour and heightened by glazing, and as the draperies more or less receives the light or are compounded so they lose their pelucid quality and richness—as the Magdalene. This kept in check by the vermilion of St. Jerome, which always has a ponderous effect.”

„ 33a.

“This I do not conceive a defect in the painter but the materials. For a disadvantage one way it contributes to give the flesh softness, and by his mode of admitting reflections and the demi (?) grey tint, roundness. In his reflections a warmer lies under the brown scrambling tone as the nature of the subject demands, sometimes pure vermilion, but so hid as to escape superficial observation. His blue draperys are by far the thickest of colour owing to the power of the ground—but in this picture the Blue has been touched for the harmony is hurt by protruding itself forward (?) to St. Jerome or Magdalene.”*

„ 35. Copy of “Mars and Venus,” by Domenichino, in colours.

„ 36.

“Mars and Venus. Domenichino.

This for a good specimen of his high color'd pictures, but is not a good composition as it is destitute of grace in Venus and dignity in Mars. The Cupid is trifling (?) with a bow . . . (? altho') the idea is pretty. The light is well managed tho' the shadow on Cupid's shoulder for the . . . to Venus is too small, and the piece of white at the right of the Picture looks like Marble. But White is highly useful, for it gives the flesh a colour by its own chalkiness.

Upon a dark rich ground. Venus—the $\frac{1}{2}$ shadow cold yet inclining to green produced by the first cold U (or N) over the ground. The vermilion or V. R over, which is rather feeble. This Brown over V. in the shadow. The”

„ 36a.

“light with W. Yellow perhaps too chalkey, to check which I take the piece of White to be introduced,

* There is a copy of this picture on p. 64.

altho' ineffectual owing to its position. The Yellow Drapery is produced by R. Yellow over the ground and glazed by Brown. The red the same. The leaden colour'd drapery is unfortunate as to tone and place, as it contributes to make the flesh too green.

The Virgin and Child.

Here the characters are poor, the Child assuming a grave air by the (? turn) of the head and raising of the fingers, but without grace or meekness or sensibility. The mother rather inanimate and listless, and attempts attention and adoration of his supposed sagacity. The tone of this is rich and flesh produced by less of the U. in the half-tone of the flesh and depending more upon the ground. The reflections warmer and the glazing Brown to right more over the whole. But the ground is much warmer than the foregoing picture—S. . . . and”

Page 37. Coloured copy of “The Virgin and Child.”

At the side of the drawing the following is written in ink—

“Red under-drapery at the wrists, and near the leg in shadow. The upper drapery Blue over the ground though (? thus) it is dark and green and the neck and Head is Pale Yellow.”

„ 38. }
 „ 39. } Blank.
 „ 40. }
 „ 41. }
 „ 41a. }

*“The Deluge by N. Poussin.**

The colour of this picture impresses the subject more than the incidents, which are by no means fortunate either to place, position or colour, as they are separate spots untuned by the (? dark) colour that pervades the whole. The lines are defective as to the conception of a swamp'd world and the fountains of the deep being broken up. The boat on the waterfall is ill-judged and misapplied, for the figures are placed at the wrong end to give the idea of falling. The other boat makes a parallel with the base of the picture, and the woman giving the child is unworthy the mind of Poussin, she is as unconcerned as the man floating with a small piece of board. No current or (? ebullition) although a

„ 42. *“waterfall is introduced to fill up the interstices of the earth—artificially, not tearing and desolating, but falling placidly in another pool. Whatever might have been said of the picture by Rousseau never can efface its absurdity as to forms and the introduction of the figures, but the colour is sublime. It is natural—is what a creative mind must be impress with by sympathy and horror.—The pale luminary—may be taken for the moon from its size & colour—but the*

* “L'Hiver ou le Déluge.” No. 739, Louvre.

colouring of the figures denies it, and the half light on the rock, &c., oppose the idea of its being the sun. Upon the whole the picture would have been as well without it, altho' a beautiful idea—but by being so neutral becomes of no value."

- Page 43. }
 „ 44. } Blank.
 „ 45. }
 „ 46. }
 „ 47. The following in pencil—
 “A Picture painted by Guérin in the Place de Victoria — Sextus being banished, his wife dies by Grief, over whose Body he's meditating, his daughter grasping his knees.”
 „ 47. Sketch of Guérin's “Le Retour de Marcus Sextus,” in pencil, with lights scratched out.
 (This picture is now in the Louvre (No. 393). It was first exhibited at the Salon of 1799, where it obtained the first prize.)
 „ 48. }
 „ 49. } Blank.
 „ 50. }
 „ 51. See after p. 51a.
 „ 51a. The following notes in ink, referring to Titian's “Christ being crowned with Thorns,” of which a coloured copy appears on p. 52—
 “This Picture is wholly different as to effect. The most powerful is the flesh, the drapery answers only to extend the light upon the soldier to the right, and by being yellow keep up warmth and mellow the flesh of Christ, which is the soul of the piece shrinking under the force of the Brutal”
 “Soldier with filial resignation. Yet with dignity he appears to bear their insults, while the position of the Legs indicates excessive pain and exertion to sustain it.
 This on a greeny Brown Ground. Spanish Brown and Umber. The flesh is thicker than the Entombment but the same process. The Crimson Drapery—”
 „ 51. *“is only a wash (V.R.) The green D. is thicker but Brown over it, and the figure in Mail in Black with lights. This figure keeps the Picture from being monotonously Brown in the Background which is the Broadest Shadow. Thus is form'd the effect, as the other frs. (? figures) have scatter'd lights and strong shadows. The small piece of Yellow causes with the Legs of Christ a preponderance of Light, to the Left are the steps and the half Light. One small piece of Blue is admitted purely to give value to the warm colour by contrast and to check the Brown bnd. (? background) by putting it so far behind, or rather protrude itself.”*
 „ 52. Coloured Copy of Titian's “Le Christ couronné d'épines” (now in the Louvre, No. 1583).

Page 52a. Contains what is evidently an analysis of the colour composition of the picture copied on page 53. The colours are represented by initial letters, so carelessly written as to be generally indistinguishable. Cf. page 13.

„ 53. Copy in pencil, with lights scratched out, of a seated figure surrounded by standing and seated figures, most of them appear to be men but one is apparently a woman. (Probably “The Resurrection of Lazarus,” by Barbieri—now in Louvre, No. 1139.)

„ 54. The following notes in ink referring to “The Resurrection of Lazarus” :—

“The companion to del Pombio’s . . are charming specimens of Guerchino’s Historical mode of treatment. The colour so unites with the subject as to impress it forcibly and anticipates the characters, which are here rather feeble. The Christ is dignified but wants energy and is treated as a subordinate part than the cause of the figure of Lazarus, is the principal and the light very scatter’d round by the assistants, particularly the Boy on the right, that the cause is some time ere it gains attention. Then the sombre tint which reigns thro’out acts forcibly and (? inforces) the value of this mode of treatment, that may surely be deem’d Historical colouring ; which in my idea only can be applied where nature is not violated but contributes by a high or low tone to demand sympathetical ideas.

The tone of this paper appears to be the tone of Ground, the shadows are the usual Brown and his lights so as to be grey only by their Thinness. The red very sparing and is blended with Brown and the light (? W. B. and Ochre) with great force and Body. This ground every ”

„ 54a. “where pervades and upon inspection makes the P. washy, and perhaps if the sky had been Bluer the general tone might have suffer’d but . . . in it much below truth, but it has neither value as a sky or service as a foil, but rather unites with the Blue Drapery of Christ so much as its only use is as a sombre Background.”

„ 55. Copy, in pencil, with lights scratched out and a few touches of colour, of a group of figures of men and women in an apparently exhausted condition, most of them looking upwards and one man in centre with arms raised to heaven. Might be a picture (or part of one) of Israelites in Desert.

„ 56. Blank.

„ 56a. } Rough copy of Giorgione’s “Concert champêtre.”*

„ 57. } The copy seems to have been made roughly in pencil, then the figure of partially nude woman on the left, at the fountain, seems to have been taken up again and coloured from memory ; in this operation the action of the figure has been altered considerably.

(* Now No. 1136 in the Louvre.)

Page 57a. On back of this copy is written in ink.—

"A Pastoral Subject by Titian.

Not so fortunate as to the costume as in other pictures, as these are Spanish figures with two naked females, one of which is charmingly colour'd and graceful—getting water with a lilac robe falling to the Knees. It is a little Brown in the shadows compar'd with his "Mistress," but the management of the whole is like but better (than) the pastoral subject of the Duke of B—, but the Cupid exceeds this as to colour."*

„ 58. Blank.

„ 59. Blank.

„ 59a. Copy of Rembrandt's "Good Samaritan," (No. 2537, Louvre) in pencil, with lights scratched.

„ 60. The following note in ink on the picture:—

"The Good Samaritan at the Iron Door—rather monotonous, being painted upon a brown (asphaltum) ground, which pervades thro' the sky. The lights are spotty and the Breadth lies (? tells) in the half tone, viz.: upon the wall, even the colouring of the figures are of the same for the Samaritan only can be (? seen), colour'd in yellow and the Boys cap Red, the jacket grey, the man next stronger and the Traveller a Dark brown and the boy greenish and the woman with the L. cap —."

„ 60a. "The Angel departeth from Tobit Family.†

Is rich in colour and brilliant in effect but hard. The idea of the angel is violent but (? true). The foreground greenish tone and in half light, the mother well toned in dim shadow, the wings of the Angel (? Iron) and green. In short a greenish horn-like tone pervades too much, which is produced by the (? first) grey over a brilliant (As.) ground.

The Susanna.

Finely coloured in shoulder and loins, the piece of white drapery admirable—introduced to extend the light, but rather artificially as to breadth. Miserably drawn and poor in expression."

„ 61. Sketch of the figure of "Susanna" (by Rembrandt), in pencil, Chinese white and white chalk.‡

„ 62. Blank.

„ 63. Sketch of Picture in pencil with lights scratched out. Perhaps the "Childhood of Jupiter," by Poussin.

„ 64. Sketch of a Holy Family, partly coloured. (The "St Jerome" by Correggio§; see engag. in "Le Musée Royal," pubd. 1816.) Cf. MS. notes on page 34.

„ 65. Group of initials of colours. Cf. p. 52a.

„ 66. Do.

„ 67. Do.

* Bridgewater. The reference is probably to the picture of "The Three Ages," in the Bridgewater Gallery.

† "L'Ange Raphaël quittant Tobie," Louvre, No. 2536.

‡ Perhaps the "Susanna," now at the Hague.

§ Now at Parma.

- Page 68. Sketch of a Holy family (?), in pencil, with lights scratched out.
- „ 69. Blank.
- „ 69a. Nude figure extended on ground (? a dead Christ or a St. Jerome). Sketch in pencil, with lights scratched out.
- „ 70. Blank.
- „ 71. Undecipherable notes referring to Poussin's "*Woman in Adultery*," "*Orpheus*" and "*Rebecca*."
- „ 72. Sketch of a building, in pencil, with more colour notes.
- „ 73. Colour notes referring "*Dagon*" and "*John*."
- „ 74. Colour notes referring to "*Solo*" and "*Deluge*."
- „ 75. Blank.
- „ 75a. Copy of a landscape with men and oxen in foreground, tall mountains in distance; in pencil and white chalk, with lights scratched out.
("Hercules and Cacus" by D. Zampieri [called Domenichino].)

- „ 76. The following in ink:—

This by Dominicio. Hercules and Achelous.

Grand as to composition, the light and shade broad but of one surface, as the whole background hill is all of one tone generally. The trees below somewhat lighter are (? diversified) but the large tree is of the same tone as the hill, Therefore I think, altho' of a fine rich or deep tone yet the picture is monotonous, the figures are not sufficiently diversified as to colour as to create any interest, but are rather so many pieces of half light, and Achelous is miserably drawn altho' fine as to disposition, likewise Hercules. The sky plain but of a fine tone."

- „ 76a. "*The Companion. Hercules fighting with Achelous.*

Poor as to composition and effect, the light friller'd, and the large tree unfortunate as to form. Upon the whole a very poor specimen of Domenichio's talents, yet there is a good tone of daylight and the figures are introduced with spirit and are of great value to the picture."

- „ 77. Copy of "*Combat d'Hercule et d'Achélous*," by Zampieri (called Domenichino), in pencil and white chalk. (The picture is now in the Louvre, No. 1611.)

- „ 77a. "*Rubens.*

The Rainbow appears to me the most to be considered as a picture, not but this as well as the rest of his landscapes is defective as light and the (? profusion) of nature. The woman in blue strikes the eye and prevents it straying to the confused and ill-judged lines, but as to the figure (? figures) in Mid., which is light (? lit from) the opposite side, a proof that he wanted light on that side and either chose to commit an error than continue the light by means of the ground or (? to)

where the sky is placed. Then it is lead by the yellow within the trees to the sky and thence to the Bow, which is hard and horny by the use of"

Page 78. "The vivid Blue in the distance, which is another instance of his distorting what he was ignorant of—natural effect."

These remarks probably refer to Rubens's "Landscape with a Rainbow," now in the Louvre.

"Then the Tournement—what first should be considered as an effusion of some effect he had seen (is) deprived of the cause, for the sky is beautiful and turbulent but the sun is ill-judged and misapplied."

"It renders the whole wrong, as not a part it influences of light but the ground under it on which it could not shine, and by which it is one continual glare of colour and absurdities when investigated by scale of Nature, but captivating; so much so that you (are) pleased superficially, but to be (? deceived) in the abstract."*

„ 78a. "Two subjects from Tasso's Jerusalem.

Dorinda and the death of Tancred.

T. by far the best as to colour and some objection may be made to the domestic being in red, Tancred Blue and Emilia in yellow, but yet are by colour when considered abstractedly but upon the first view. The yellow streak of Light above the Blue mountain is over (? stated) and the Blue yet upon the whole it is a good ton'd and Brilliant picture. Painted upon a ground but of little value as the paint is loaded. The Dorinda—good as to effect but not happy in the tones, which are rather black and a total want of half shadow and colour. D—yellow, the Sheep after the yellow streak in sky is the first and broadest light showing not so grand as T. but better handled."

„ 79. Sketch of a picture (probably one of those described above), in pencil.

" 80. Sketch of a picture, in pencil and white chalk.

„ 81. Copy of Ruysdael's "Le Coup de Soleil." (Now No. 2560, in Louvre.) Pencil, with lights scratched out. See remarks on this picture on p. 22a.

„ 82-88. Blank.

„ 88a. Sketch in pencil of three figures; one lying down with a female figure bending over it pointing with left arm, behind them a seated figure of young man.

* These remarks evidently refer to the "Tournoi près des fossés d'un château," by Rubens, No. 2116, Louvre. It is interesting to compare Turner's criticism with the following by Th. Gautier:—"Dans cette toile merveilleuse, la nature ne semble pas copiée, mais inventée par le peintre, tant il en manie les éléments d'une main souveraine; ce qui est particulièrement admirable, c'est le paysage, l'idéal du paysage romantique, l'harmonie du ciel, des eaux, des terrains, des arbres, de la forteresse enveloppés comme d'une atmosphère d'une couleur chaude et transparente."

Page 89. Blank.

„ 90. The following scribbled in pencil :—

“*Dagon.*
Adultery.
Manna.
Rebecca.
Death.”

(26 pages drawn on, with a quantity of manuscript notes.)

1802 (AET. 27).

LXXIII.—“*FRANCE, SAVOY, PIEDMONT*” SKETCH BOOK.

SCHEDULE No. 287.

Sketch book, bound in boards, with dark green leather back, purchased at Paris, of Coiffier, Marchand de Couleurs et de Papiers, No. 121, Rue du Coq Honoré.

Turner's label on back—“*93. France, Swiss*”; on the cover, in ink, “*France, Savoy, Piedmont.*”

Executors' endorsement—“No. 287. Contains 78 leaves pencil sketches heightened with chalk.

(Signed) “H. S. Trimmer.
“Charles Turner.”

Paper, pale brown.

Size of page, $8\frac{1}{2} \times 5\frac{3}{8}$.

All the drawings in pencil, the majority heightened with white chalk.

Mr. Ruskin's endorsement on wrapper—“287. Cormayeur. Brown paper, white chalk. Will not bear showing as it is. The chalk comes off with a touch, but not worth separating at present.”

Inside cover, slight sketch with distant mountains, “*St. Jervais*” (?) (perhaps St. Gervais-les-Bains, between Geneva and Bonneville.).

- Page 1. “*St. Michael*”; at entrance of Valley of Chamounix.
Cf. LXXV, p. 48.
- „ 2. A St. Jerome in the Desert (?). Probably a copy made in the Louvre.
- „ 3. “*Fontainebleau.*”
- „ 4. “*Sens, Montreu*” (Montereau).
- „ 5. “*Lac Genevre.*”
- „ 6. “*Joigny.*”
- „ 7. “*Joigny.*”
- „ 8. “*Auxerre—walk upon the Ramparts*” (?).
- „ 9. “*Do.*”

- Page 10. "Avallon"—distant view of.
 „ 11. "Avallon."
 „ 12. "Do."
 „ 13. "Saulieu."
 „ 14. "Cercy" (Chissey).
 „ 15. "Gevrey" (Givry).
 „ 16. "Gevrey" (do.).
 „ 17. "Chalon sur S." (Chalon-sur-Saône).
 „ 18. "Do."
 „ 19. "Macon." Cf. the large oil picture of Macon, exhibited
 at R.A. 1803, and now in possession of Lord Yar-
 borough.
 „ 20. "Autun."
 „ 21. "First View of Mt. Blanc."
 „ 22. "Autun."
 „ 23. "Autun."
 „ 24. "Pass above Autun."
 „ 25. "Do."
 „ 26. "Tournus."
 „ 27. "Do."
 „ 28. "Vale of r. Saône."
 „ 29. Slight group of trees and a house.
 „ 30. "Near Lyons."
 „ 31. "V. Franche" (Villefranche).
 „ 32. "Belleville."
 „ 33. "Do."
 „ 34. "Trèvouz nr. Lyons."
 „ 35. Lake or river with distant mountains.
 „ 35a. Slight sketch of buildings.
 „ 36. "Lyons."
 „ 36a. Slight sketch on back.
 „ 37. "Do." (Lyons).
 „ 38. "Do."
 „ 39. "Geneva."
 „ 40. "The Aar."
 „ 41. "Geneva."
 „ 42. "Do."
 „ 43. "Do."
 „ 44. ? Geneva.
 „ 45. "Nangy" (?).
 „ 46. "Near Bonneville."
 „ 46a. Sketch of distant mountains, on back.
 „ 47. "Bonneville."
 „ 48. "Villeneuve, before Bonneville."
 „ 49. "Cluses."
 „ 50. "Cluses."
 „ 51. "Do."
 „ 52. "Cluses."
 „ 53. "Magland."
 „ 54. Probably distant view of Mt. Blanc.
 „ 55. "Above St. Martin." See also pp. 74a and 75.
 „ 56. "Bonhomme." (Pic and Col du Bonhomme, near
 Contamines),

Page 56a. Mountains, unnamed; probably Bonhomme or the Tarentaise.

- „ 57. Blank.
 - „ 57a. Mountain outlines.
 - „ 58. Do.
 - „ 59. Do.
 - „ 60. "*St. Bix*" (?).
 - „ 61. "*St. Mch.*" Probably St. Michael, at entrance to the Chamounix Valley. Cf. p. 63, &c.
 - „ 62. "*I think St. Bix*" (?).
 - „ 62a. "*Below Cormayeur.*"
 - „ 63. "*Castle. Entrance of Valley of Chamounix.*" St. Michael. Cf. p. 1, also LXXV, p. 48.
 - „ 63a. "*Cormayeur.*"
 - „ 64. "*Entrance of Cham.*" (Chamounix).
 - „ 64a. Village, with mountains beyond. "*Sentier*" (?).
 - „ 65. "*Fort, by the White Valley.*"
 - „ 65a. Study of mountains.
 - „ 66. Blank.
 - „ 66a. } "*Haute Cha.—above Cormayeur*"; drawing con-
 - „ 67. } tinued over both pages.
 - „ 67a. } "*Mt. B., from above Cormayeur*"; drawing con-
 - „ 68. } tinued over both pages.
- In the corner, written afterwards, in ink, the letter "*F*" (probably referring to a commission from Mr. Fawkes to paint this subject).
- „ 68a. "*Below Cormayeur.*"
 - „ 69. Blank.
 - „ 69a. "*Opposite Cormayeur.*"
 - „ 70. Blank.
 - „ 70a. "*Near Cormayeur.*"
 - „ 71. Blank.
 - „ 71a. "*Chamounix.*"
 - „ 72. Blank.
 - „ 72a. "*Do.*" (Chamounix.)
 - „ 73. Blank.
 - „ 73a. "*Sallanche (?) Cham.*"
 - „ 74. Blank.
 - „ 74a. "*Above St. Martin.*" (See also p. 55.)
 - „ 75. "*Above St. Martin.*"
 - „ 75a. Outline of mountains.
 - „ 76. Blank.
 - „ 76a. "*Part of Grenoble.*"
 - „ 77. Blank.
 - „ 77a. "*Vale of Isère, Grenoble.*"
 - „ 78. Blank.
 - „ 78a. "*St. Julian*" (St. Julien, the frontier town of Savoy, near Geneva).

Inside end cover a rough sketch of "*St. Julien*"; and a note—" *Mr. Francillion, Lucerne.*"

(78 leaves drawn on.)

1802 (AET. 27).

LXXIV.—GRENOBLE SKETCH BOOK.

SCHEDULE No. 229.

This book has been entirely disintegrated, and as no record has been kept of the sequence of the pages, it has been impossible to reconstitute it. A number of leaves had been taken out of the book and mounted, and about forty-three of these are now among the exhibited drawings. Turner seems to have written the titles of these drawings on the margin of the mount, but these titles have all been cut off during framing. Some of these titles have been preserved in a separate parcel, but no record has been kept of the drawings to which they refer.

The order in which the leaves of this book are now placed is fortuitous.

Paper, brown.

Size of page, $11\frac{3}{16} \times 8\frac{1}{2}$.

All the drawings in pencil, many heightened with black and white chalk, or Chinese white.

The cover of book has disappeared. Executor's endorsement on fly-leaf :—"No. 229. 35 sketches in chalk and pencil. (Signed) C. Turner."

- Page 1. Rough pencil sketch, on fly-leaf, of a street.
(The following 44 drawings are at present exhibited in the National Gallery. The titles are those given by Mr. Ruskin.)
- „ 2. Bridge of Martigny. 24, N.G.
- „ 3. Mont Blanc, seen up the Val d'Isère, from Fort St. Louis. 545*b*, N.G.
4. Convent of the Great St. Bernard. 540*a*, N.G. Turner's title, "*Le Summit de Mt. Bernard*. Compare the vignette of the Hospice in Rogers' Poems.
- „ 5. Bridge of Villeneuve, Val d'Aosta. 25, N.G.
- „ 6. Descent to Aosta. 22, N.G.
- „ 7. Near Aosta. 23, N.G.
- „ 8. Castle of Aosta. 542*a*, N.G. Cf. Water colour based on this drawing, 542*b*, N.G. (LXXX, B).
- „ 9. Roman gate at Aosta, with street of the town. 541*a*, N.G.
- „ 10. Roman gate at Aosta, with the Alps. 541*b*, N.G.
- „ 11. City of Aosta. 450*b*, N.G.
- „ 12. The ascent to Courmayeur. 544*a*, N.G.
Turner's title "*Ville de Salle (Salles) Valley de Aoust La Côte Sud de Mt. Blanc*."
- „ 13. Near Grenoble. 538, N.G.

Page 14. Grenoble. 547a, N.G.

Compare Sir Donald Currie's "Grenoble Bridge."
On one of the loose slips of paper is written the following :—" *Ville de Grenoble. Pont . . . Port de France, Citadel;*" also the initial "*F*" (Fawkes).

- „ 14a. Grenoble. 547b, N.G.
- „ 15. Grenoble, with Mont Blanc. 5, N.G.
- „ 16. Grenoble. 1, N.G.
- „ 17. The Alps, seen on the approach to Grenoble. 546a, N.G.
- „ 18. Grenoble, with Mont Blanc. 546b, N.G.
- „ 19. Valley of the Isère. 544b, N.G.
- „ 20. The road from Voreppe to Grenoble. 545a.
- „ 21. Voreppe. 7, N.G.
- „ 22. Post House, Voreppe. 6, N.G.
- „ 23. Voreppe—" *Chartruse*." 8, N.G.
- „ 24. Entrance to the Little Chartreuse. 2, N.G.
- „ 25. Chain of Alps of the Chartreuse. 3, N.G.
- „ 26. Entrance to the Grande Chartreuse, by Voreppe. 9, N.G.
- „ 27. Entrance to the Chartreuse, with Water-mill. 10 N.G.
- „ 28. Bridges : Grande Chartreuse. 11, N.G.
- „ 29. Entrance to the Chartreuse. 12, N.G.
- „ 30. The Little Bridge, Chartreuse. 13, N.G.
- „ 31. Cascade of the Chartreuse. 14, N.G.
- „ 32. The Little Church of St. Humber. Grande Chartreuse. 15, N.G. Water colour.
- In corner, in Turner's writing, "*St. Huberts Well*."
- „ 33. Near the Grande Chartreuse. 16, N.G. Water colour.
- „ 34. Gate of the Chartreuse (looking forward). 17, N.G.
- „ 35. Gate of the Chartreuse (looking back). 18, N.G.
- „ 36. Gate of the Chartreuse (looking back, further off). 19 N.G.
- „ 37. Near the Grande Chartreuse. 20, N.G.
- „ 38. Fallen Trees. 543b, N.G. Mr. Ruskin says this sketch was marked . . . simply "*G. C.*" (meaning Grande Chartreuse).
- „ 39. Rumilly, near Annecy, 4, N.G.
- „ 40. St. Lauriot, Savoy. 21, N.G.
- „ 41. Savoy. 350, N.G.
- „ 42. Vevay. 539b, N.G. Turner's title, "*Lac de Genève, from Vevay*."
- „ 43. On the Lake of Brienz. 539a, N.G.

Mr. Ruskin says : " this subject was executed for Sir John Swinburne. The drawing is large (about 3 feet by 2, as far as I remember), . . ." On the margin of one of the loose pieces of mount there is written in ink, by Turner, "*E. Swinburn. 30 G. 1/3 the Clyde*." It may have been the margin to this

drawing, and perhaps refers to the commission mentioned by Mr. Ruskin.—Size of Mr. R. D. Holt's "Falls of the Clyde," is $28\frac{3}{4} \times 41$ —therefore, perhaps this note refers to another drawing.

Page 44. Glaciers of Grindelwald. 543a, N.G.

(The following 5 drawings had also been mounted, but have not been exhibited. Their titles, if they had any, have been cut off.)

- „ 45. Landscape, with distant lake and mountains.
- „ 46. Castle on a Lake.
- „ 47. Distant View of the Alps.
- „ 48. River, with ruined castle and trees on hill.
- „ 49. A range of mountains rising beside a Lake.
- „ 50. Lake Geneva (?) *See* water colour founded on this drawing (LXXX, C).

(The following drawings were lent to the University of Oxford. The titles are those given by Mr. Ruskin.)

- „ 51. Distant Alps. No. 32 in 1st Oxford catalogue, No. 111b in 2nd Oxford catalogue.
- „ 52. Gorge of Trient. 39-112a.
- „ 53. Cottage outline used in Aiguillette. 36-108a.
- „ 54. Martigny. 35-109a.
- „ 55. Hospice of St. Bernard. 38-108b.
- „ 56. Crag and Village. 34-109b.
- „ 57. Village with Peaked Alps. 40-110a.
- „ 58. Village with Cloud. 41-110b.
- „ 59. Tower on Hill. Mine. (Title, in 1st catalogue.) No. 37. Tower on Hill. Original of Dark Pastoral (do. in 2nd catalogue). No. 111a.

(Turner has written in right-hand corner of drawing—"Marlec"—or "Mardu" or "Mardec.")

- „ 60. Crag and Village. 33-112b.

(The following 22 leaves were in a parcel labelled by Mr. Ruskin—"M. 16. Leaves of S. 229. Laid down." They have been mounted on cartridge by Mr. Ruskin. Most of these drawings are rough pencil outlines, without the work in black and white chalk which had been added to so many of the previous drawings.)

- „ 61. The Hospice of the Great St. Bernard. *Cf.* p. 55.
- „ 62. Castle on the right with distant mountains. Query Château Quart Aosta.
- „ 63. Village with maintains.
- „ 64. Martigny.
- „ 65. A mountain top.
- „ 66. Sun breaking over mountain top.
- „ 67. Village, with Castle in distance; Alps beyond.
- „ 68. Ruined Castle on hill overlooking village, mountain range beyond.
- „ 69. Near Courmayeur (?).
- „ 70. Village with distant mountains.

- Page 71. A Village among the mountains.
 „ 72. The Couvercle (?), near Chamouny.
 „ 73. Town among the mountains.
 „ 74. A Mountain Pass.
 „ 75. Village, with waterfall, among the mountains.
 „ 76. Valley, surrounded by mountains.
 „ 77. Castle of Chillon, Lake Geneva, with Villeneuve in distance.
 (Written in corners—“*Chateau Chillion*” and “*Ville Neuve*.”)
 „ 78. “*St. Maurice, Savoy*.”
 „ 79. “*Orsières*.”
 „ 80. “*Liddes*” (?), near Martigny.
 „ 81. The Castle of Chillon. Turner has written in corner—“*do*.”
 „ 82. A mountain range. Written in one corner—“*A*”, in another “*F*”.
 (The following drawings formed part of a parcel labelled by Mr. Ruskin—“R. 277. Grenoble series. Inferior drawings.”)
 „ 83. “*Vevay*.”
 On back, View of the town of “*Mouray*” (?).
 „ 84. “*Valley of Aosta*.”
 „ 85. “*St. Rémy*.”
 „ 86. A Mountain Pass, with Castle on hill in distance.
 “*Dranse*.”
 „ 87. Street of town, with ruined Fortress above. Martigny.
 Written in corner—“*Procession for Rain &c*.”
 On back; Valley with road and figures, with the tower of Martigny on the left.
 „ 88. “*Rive*” (written “*Reve*” and “*Reeve*.”)
 On back—Drawing of way-side Shrine and distant mountains.
 „ 89. Castle on hill, surrounded by mountains.
 On back—Rough sketch of castle.
 „ 90. Church (?) among the mountains.
 On back—Rough sketch of castles on hills.
 „ 91. A distant peak.
 „ 92. Range of mountain peaks.
 „ 93. Village, with mountains beyond.
 „ 94. Ravine, with town. 1st Loan Collection, No. 19, described as “*Town in Normandy*.”
 „ 95. Ruin, outside town, with flock of sheep.—“*Avanches*” (Query Avenches). 2nd Loan Collection, No. 17.
 „ 96. In Savoy. 3rd Loan Collection, No. 18, as “*Town in Normandy*.”

(97 drawings.)

1802 (AET. 27).

LXXV.—ST. GOTHARD AND MONT BLANC SKETCH BOOK.

SCHEDULE No. 69.

This book has been almost entirely disintegrated, only six leaves remaining in the covers. No record has been kept of the sequence of the pages. Mr. Ruskin appears to have numbered some of those he had laid down on cartridge, but the numbers evidently refer to some scheme of arrangement of his own, and not to the original order of the pages.

The order in which the pages are now placed is largely fortuitous.

Covers, of calf with two brass clasps.

Paper, white, prepared with washes of grey.

Size of page, $18\frac{5}{8} \times 12\frac{3}{8}$.

Water mark, "J. Whatman, 1801."

Most of the drawings in pencil and white chalk, some in colour.

Two blank fly-leaves.

Page 1. Valley with mountains. (Perhaps Chamounix.)

„ 2. Mountains.

„ 2a. Aiguilles.

„ 3. Valley with distant Aiguilles.

„ 3a. Mountain crests.

„ 4. Range of mountains.

„ 4a. Mountain crests.

„ 5. Commencement of sketch.

„ 6. Do. do.

„ 7. "*Bonneville*." Water colour. 323 N.G.

(Sketch for water colour in Farnley Collection. In finished drawing the design has been recast, the scattered trees in middle (between bridge and town) have been massed, and lines of mountains introduced on left to balance those on other side; the character of the mountains has also been softened and prettified.)

„ 8. The Aiguillette from Magland (J. R.)

„ 9. St. Martin, looking north (J. R.)

„ 10. Mont Blanc, from St. Martin's (Oxford, 42-192).

„ 11. Mont Blanc, from St. Martin's Bridge (Oxford, 43-193). A few washes of colour and Chinese white.

„ 12. Sallanches. (Oxford, 44-194).

Sketch for water colour, once in Farnley Collection (Humphrey Roberts's sale, May, 1908).

„ 13. "*Cascade de Rigenbac*" (Reichenbach Falls), (Oxford, 45-195, as "*Cascade of Chède*.")

„ 14. Aiguille Bionnassay from Servoz. The old Pont Pelissier, and Old Montets (J. R.).

- Page 15. Mont Blanc, from the Valley of Chamouny. Water colour. 554, N. G.
 A name in left bottom corner; it looks like "*Teillio*." Possibly related to drawing of "Valley of Chamounix," at Farnley.
- „ 16. Mont Blanc. Water colour. 854, N. G.
- „ 17. Chamouny (Oxford, 46-196).
- „ 18. Mont Blanc, from Chamouny, Water colour. (Faded.)
- „ 19. Chamouny, from Montanvert.
- „ 20. Source of Arveiron. 553, N. G.
- „ 21. Source of Arveiron. Water colour. 319, N. G.
- „ 22. *Mer de Glace, avec le Cabin de Blair, &c.* Chamounix. Water colour. 322, N. G.
 In corner of margin, "F."
 The water colour at Farnley—"Blair's Hut on the Montanvert and Mer de Glace"—is based on this sketch.
- „ 23. Mer de Glace, Chamouny, looking up stream. Water colour. 325, N. G.
- „ 24. Contamines. Water colour. 552, N. G.
- „ 25. *Contamines*.
- „ 26. The Alps from Grenoble to Chambéry. Water colour. Blue faded in exposed parts. Withdrawn, in 1906, on this account from 4th Loan Collection, No. 2, described as "Valley of the Rhone": *cf.* "Liber" plate (R. 49).
- „ 27. The River Arve with Mont Blanc in distance. Water colour. 820 N. G., as "The Dent du Midi, end of Lake Geneva."
- „ 28. "*Pisse Vache*."
- „ 29. Pisse Vache? (J. R.)
- „ 30. "*Thun*." (Oxford 47-190.)
- „ 31. Valley of Lauter Brunnen. (J. R.)
- „ 32. The Staubbach. (Oxford 48-191.)
See Water colour at Farnley.
- „ 33. The Old Road. Pass of St. Gothard. Water colour. 320, N. G.
- „ 34. The Old Devil's Bridge, St. Gothard. Water colour. 321, N. G.
- „ 35. On the Pass of St. Gothard. Water colour. 324, N.G.
- „ 36. Little Devil's Bridge. (Oxford, 49-189.)
- „ 37. St. Gothard. (Oxford, 50-188.)
- „ 38. St. Gothard Pass.
- „ 39. Unterseen, with the Jungfrau, &c., in distance.
- „ 40. Cascade near St. Martin. Possibly the Arpenaz.
- „ 41. "*Unterseen*."
- „ 42. Road, leading to bridge in middle distance, with mountains beyond. Possibly Sallanches.
- „ 43. The town of Salles, Valley of Aosta.
- „ 44. Beside Lake Thun.
- „ 45. Landscape with mountains in distance: "*Le Fort de St. Rock, Valley de Aoust*."
- „ 46. Village with trees, on the Lake of Thun, mountains in distance.

- Page 47. The River Arve, with distant view of Mont Blanc. A few washes of colour. Blue faded from exposed parts. Withdrawn from 4th Loan Collection, on that account.
- „ 48. River flowing over boulders in foreground, castle on hill in mid-distance, with Alps in distance. The Castle of St. Michael, at the entrance of the Chamounix Valley, *cf.* LXXIII, pp. 1, and 63.
- „ 49. Village on Lake, with distant mountains.
- „ 50. The St. Gothard Pass. *Cf.* pp. 37 and 38.
- „ 51. Among the high mountains.
- „ 52. At Interlaken, looking towards Brienz. No. 18, in 4th Loan Collection.
- „ 53. Bridge and village near Chamouny. No. 19, in 4th do.
- „ 54. Another view of bridge and village near Chamounix. No. 20, in 4th Loan Collection.
- „ 55. Scene in Savoy. No. 21, in 4th do.
- „ 56. In Savoy. No. 51, in 3rd do.

(56 drawings.)

1802 (AET. 27).

LXXVI.—LAKE THUN SKETCH BOOK.

SCHEDULE No. 45.

The majority of the leaves of this book were done up in two parcels, with the following notes by Mr. Ruskin written on their wrappers. On the 1st :—

“Detached leaves of the book from which the study for the lake of Thun in *Liber Studiorum* was taken. Of great value and interest. (J. R., 1858).”

Below was added :—

“Their ‘value and interest’ however consists merely in their belonging to the classical period of the *Liber* ; and showing on how little he depended for reminiscence of scenery at that time. (J. R., 1878).”

On the 2nd parcel :—

“45. Pencil on white. Leaves of the book of Lake Thun, *Liber Studies*. Very interesting for distribution.”

Fifty-nine of the pages were found to have been numbered by Mr. Ruskin. These have been placed as arranged, the various unnumbered pages which have been found to belong to this book being placed after them.

The cover of the book has not been found.

Size of page, $8 \times 6\frac{1}{4}$.

Paper, white ; most of the drawings in pencil outline, and very slight.

- Page 1. The Eastern end of Lake Thun.
 „ 2. “*L. Thun*,” with distant Alps.
 „ 3. Study of carts, unharnessed.
 „ 4. The Eastern end of Lake Thun.
 „ 5. Town, with churches on shore of Lake, with mountains beyond. Spiez, with the Niesen and Blumlisalp.
 „ 6. Thun, with castle and church from the Lake.
 „ 7. “*L. Lucerne*.”
 „ 8. The Rigi, from near Lucerne.
 „ 9. Village on shore of Lake, with castle above, and distant mountains.—Probably on Lake Lucerne.
 „ 10. A castle and trees.—Probably on Lake Lucerne.
 „ 11. Blank.
 „ 11*a*. A view of Zurich and Lake.
 „ 12. Blank.
 „ 12*a*. Town on Lake, with distant mountains.
 „ 13. Blank.
 „ 13*a*. Part of a town, with distant mountains.
 „ 14. Town, with lake (or river) and mountains in distance. Pen and ink.
 „ 14*a*. House, with diligence and figures in foreground; distant mountains.
 „ 15. Blank.
 „ 15*a*. Ruined castle on hill, framed with trees. *Cf.* 17*a*.
 „ 16. Blank.
 „ 16*a*. Church tower with houses.
 „ 17. Blank.
 „ 17*a*. Ruined castle on hill among trees. “*Rugerberg* (?), near *Louchingen*” (probably Luchsingen, nr. Glarus).
 „ 18. “*Unterseen*.”
 „ 19. “*Grindelwald*.”
 „ 20. Grindelwald,—“*G.*”
 „ 21. The Upper Grindelwald Glacier,—“*Grin*.”
 „ 22. “*Grindelwald*.”
 „ 23. “*Schreckhorn*.”
 „ 24. A mountain : Grindelwald.
 „ 25. Group of mountains.
 „ 25*a*. Castle and town on lake. Lauffenburg.
 „ 26. Sun rising over mountains.
 „ 27. Lake in Meiringen Valley, with distant mountains.
 „ 28. Town, with river and distant mountains.
 „ 29. Town, with church tower and mountains beyond.
 „ 30. Village, with church tower above on mountains. Probably Wasen.
 „ 31. Town, with bridge.
 „ 32. Village, with stormy clouds above.
 „ 33. Valley, with distant town and mountains. Query the Bristenstock.
 „ 34. Castle on hill in mid-distance, with mountains beyond. Query the Bristenstock.
 „ 35. A mountain pass. Probably St. Gothard.
 „ 36. A mountain pass. Probably St. Gothard.

- Page 36a. } A mountain pass, with building to the right.
 „ 37. }
 „ 38. In the St. Gothard Pass.
 „ 39. Bridge and town among mountains.
 „ 40. A mountain pass.
 „ 41. “*Altorf. Flüelen.*” (Oxford, 166-164a, as “Flüelen. Sketch for Farnley picture.”) Probably the “Lake of Lucerne from Flüelen,” now in Sir Donald Currie’s possession, *ex* Farnley collection.
 „ 42. Mountains from Lake. Lake Lucerne.
 „ 43. Group of mountains. (In corner in ink an “F,” probably meaning that Mr. Fawkes had ordered a drawing of this subject.) Probably the Mythen. Schwyz.
 „ 44. A pass, with distant mountains. Probably near Schwyz.
 „ 45. “*Meiringen.*”
 „ 46. “*Meiringen. Vale Hauberhazli.*”
 „ 47. Range of mountains.
 „ 48. Ville of Thun. Exhibited Drawing, No. 37d, N.G. “*Liber Studiorum subjects.*” *See* “*Liber*” plate (R. 59).
 „ 49. Town on Lake, with mountains beyond. Probably Thun.
 „ 50. Bridge with distant mountains.
 „ 51. Lake with mountains. Probably Thun. (There is a drawing on the back, though it has been stuck down tight on cartridge. This is probably the case with some of the other pages similarly treated.)
 „ 52. “*Aborde.*” Query the Aareboden, near Grimsel.
 „ 53. Lake with mountains. Probably Thun, with the Blumlisalp.
 „ 54. Lake with mountains. In corner an illegible name; looks like “*Iwills.*”
 „ 55. Raft with sail on Lake. Probably the east end of Lake Thun.
 „ 56. Raft with sail on Lake. Probably the east end of Lake Thun.
 „ 57. A street scene.
 „ 58. A street scene.
 „ 59. A street scene, with ruined castle on hill above. (End of pages numbered by Mr. Ruskin.)
 „ 60. Lake Thun. 37a, N.G.
 „ 61. Lake Thun. 37b, N.G.
 „ 62. Mt. St. Gothard. 37c, N.G. (for 37d, *see* p. 48).
 „ 63. Castle on hill, above a town.
 „ 63a. } Town, with castle above on hill on the right. Query
 „ 64. } Schaffhausen.
 „ 64a. The castle of Schaffhausen. This is a continuation of drawing on the page which came next in the original book, but I am not quite certain that this was the page now numbered 65.
 „ 65. Town with lake and mountains beyond.
 „ 65a. A street scene.

- Page 66. Road on hill-side, with snow-capped mountain in distance. See large water-color in N.G. based on this sketch (LXXX, D).
- „ 67. “*Oberhofen*” on Lake Thun.
- „ 68. Interior of kitchen. On the back is written “*de Kussenberger Schloss*.” (Castle of Küssenberg, near Schaffhausen).
- „ 69. Church of Fluelen ; Lake of Lucerne.
- „ 70. Tell’s Chapel, Lake of Lucerne.
- „ 71. Another view of Tell’s Chapel, Lake of Lucerne.
- „ 72. The Little Devil’s Bridge.
- „ 73. The Little Devil’s Bridge.
- „ 74. Group of figures in foreground among foliage ; beyond a lake, and a hill covered with buildings and surmounted by a ruined castle. (Drawing somewhat rubbed, and damaged by mildew, owing to decomposition of the tissue paper on which it had been mounted.)
- „ 75. Castle of Schaffhausen. (Oxford, 167-75b.)

(75 leaves drawn on.)

1802 (AET. 27).

LXXVII.—“*RHINE, STRASSBURG AND OXFORD*” SKETCH BOOK.

SCHEDULE No. 273.

Sketch book, bound in boards, with the initials, “*J. M. W. T.*” scratched on Cover.

Turner’s label on back :—“*75. R. from Strasburg. Oxford.*”

The leaves were distributed and no record had been kept of the sequence of pages. Their present order is therefore fortuitous.

Executor’s Endorsement :—“No. 273. 49 leaves—pencil sketches. (Sgd.) H. S. Trimmer.”

Paper white, size of page, $6\frac{1}{16} \times 9\frac{1}{2}$.

Water Mark, “*G. N. Med.*”

Mr. Ruskin’s endorsement :—“273. Curious mixture of Lucerne, Basle and Oxford. Sketches of fine simple style.”

The four pages lent to Oxford though containing drawings on both sides have been stuck down tight on cartridge, thus sacrificing four drawings.

The following notes in Turner's handwriting appear on inside of the covers:—

| | | |
|-----------------|----------|----------------------|
| " <i>Prints</i> | £6 10 6 | <i>Mr. Williams.</i> |
| <i>Picture</i> | 5 5 0 | |
| | £11 15 6 | |

Mitchell, near the Red Lion.

| | |
|----|------------|
| 26 | 18 |
| 2 | |
| 2 | — 22 days. |
| | 19. |

Rolles. Rose and Crown.
22.

Coach 12
C. men 1
Ex. 4 at Newbury.
4-6

"8 $\frac{1}{2}$ by 6."

- Page 1. "*Sickingen, Rhine.*" (Sackingen).
 „ 2. "*Mischstern.*"
 „ 3. Ruined Castles on Hills.
 „ 4. Town with hills beyond.
 „ 5. Ruined castles on hills.
 „ 6. Ruined castle on hill—" *St. Christain.*"
 „ 7. Ruined castle on hill.
 „ 8. View of Oxford.
 „ 9. A ruined castle—" *Blan . . .*"
 „ 10. "*Nan*" (Nancy). The cathedral from bridge.
 „ 11. "*Nancy.*" A triumphal arch with triple gateway.
 Query *Porte Royal.*
 „ 12. "*Nancy.*" Another view of same arch.
 „ 13. "*Ligny a Bar*" (Ligny-en-Barrois).
 „ 14. "*Ligny.*" Roadway leading to triumphal arch.
 „ 15. "*Loigny*" (Ligny). Another view of arch.
 „ 16. "*Loigny*" (Ligny). Towers on river.
 „ 17. Town with church.
 „ 17a. Castle on hill among mountains."—" *Ringenberg* "—
 probably ruins of Ringgenberg, Lake of Brienz.
 „ 18. Town on hillside.
 „ 19. A bridge. Query Magdalen Bridge, Oxford.
 „ 19a. Magdalen bridge and tower.
 „ 20. Group of buildings.
 „ 21. "*On Seine.*"
 (Note.—A page — possibly two — containing a
 coloured drawing has been cut out here. From the
 executor's endorsement this was probably done
 before it came into possession of nation.)
 „ 22. River with bridge, and city beyond.
 „ 23. River (?) scene with distant mountains.

- Page 23a. Ruined buildings on hill.
- „ 24. Distant view of town and winding river. *Cf.* p. 22.
(Leaf cut out.)
- „ 25. Clarendon Building, Oxford, with Sheldonian Theatre
on right, and Schools Tower beyond on left.
(Leaf cut out.)
- „ 26. Church, with group of houses and trees. Query Iffley
Church.
- „ 26a. A roadway between hills.
- „ 27. Falls of Riquenbach.
- „ 28. Lake with mountains.
- „ 29. “*Grin*” (Grindelwald).
- „ 29a. Magdalen Bridge and Tower, with distant view of
Merton, Christchurch Cathedral and Tom Tower.
- „ 30. “*Grindelwald*.”
- „ 31. “*Grindelwald*.”
- „ 32. Grindelwald.
- „ 33. Lake, with mountains.
- „ 34. Village, with mountains beside a lake. In corner, in
ink, “*F*.” *Cf.* Finished water colour of “Lake of
Brientz : Moonlight,” in possession of F. H. Fawkes,
Esq., Farnley Hall ; also study for this picture
LXXX, E.
- „ 35. Party of men picnicking.
- „ 35a. Mountains. Part of drawing, continued from next page
(not present p. 36).
- „ 36. Lucerne. “*F*” in corner.
- „ 36a. Castle with stormy sky.
- „ 37. Town on river.
- „ 38. Lake with mountains. ? Schaffhausen.
- „ 38a. Part of drawing of mountains.
- „ 39. Rheinfelden. No. 14 (42) in 3rd Loan Collection.
- „ 40. Basle. (This and the following two drawings was found
in a parcel labelled “A. B. 30 P.O. Pencil and colour.
Valueless.”)
- „ 41. *Brn.*” ? Brientz.
- „ 42. City on hill beside a lake. ? Lucerne.
- „ 43. Interior of cathedral.
- „ 43a. Study for “Apollo and Python,” exhibited 1811.
- „ 44. Study for “Jason” (?).
- „ 45. Study for “Hesperides.” (These three pages (43-45)
were enclosed in a sheet of foolscap, with following
endorsement :—“3. for Apollo and Python ; one
with cathedral interior on back.
(Out of parcel A.B. 2 P. R. in Box E.)
(Sgd.) J. R. 1878.”)
- „ 46. Oxford, from Magdalen Bridge. (Oxford 6-57b).
- „ 47. Oxford, general view. (Oxford, 5-57a).
- „ 48. Lucerne. (Oxford 8-71b).
- „ 49. Basle. (Oxford, 7-71a).

(49 leaves drawn on.)

1802 (AET. 27).

LXXVIII.—SWISS FIGURES SKETCH BOOK.

SCHEDULE No. 239.

Sketch book, bound in vellum.

Turner's label on back—"69——."

Executor's endorsement—"No. 239. Containing
20 Leaves. Pencil and Color'd sketches.(Sgd.) H. S. Trimmer.
C. Turner."

Mr. Ruskin's endorsement—

"239. Valueless.

Two or three grotesque figures left in it. Three
leaves cut out of Swiss figures. Of which two at
M. H."

Below is written in pencil—"Very interesting.

(Sgd.) W. A."

Paper white, size of page, $7\frac{3}{4} \times 6\frac{1}{4}$.Inside end cover is written in pencil a version of the words
of the song, "I am a Friar of Orders Grey."

- Page 1. Nude Swiss girl on bed, with a companion beside her ;
her gala costume scattered on floor in foreground.
Water colour.
- „ 2. Group Swiss peasants. Pencil, partly coloured.
- „ 3. Group Swiss peasant girls ; two carrying milking pails.
Pencil, partly coloured.
- „ 4. Group of women and children. Pencil, partly
coloured.
- „ 5. Women marching in procession, and carrying red
canopy. Partly coloured.
Written in margin, beside the canopy—"Wool."
- „ 6. Men marching in procession, and carrying effigy. Pencil,
partly coloured.
- „ 7. Figures marching in procession. Pencil, partly
coloured.
Below is written—"Men follow'd the Priests, Women
the Men."
- „ 8. Group of women and girls, with banners and candles.
Pencil, partly coloured.
- „ 9. Group of barges.
- „ 10. Figure of boatman, or raftsmen. Coloured.
- „ 11. Boats with figures on lake, mountains beyond.
- „ 12. Group peasants. Pencil and colour.
- „ 13. Group peasants resting. Pencil and colour.
- „ 14. Peasant and youth with barrow or handcart. Pencil
and colour.
- „ 15. Group gendarmes and officials. Pencil and colour.
- „ 16. Group figures. Pencil only.

- Page 17. Group Swiss peasants. Pencil, partly coloured.
 580*a*, N.G.
 „ 18. Group Swiss peasants. Pencil, partly coloured.
 580*b*, N.G.
 „ 19-74. Blank.
 „ 74*a*. Very slight sketch of figures, in pencil.

(The last page appears to have been cut out. This would make the 20th drawing, according to the executor's endorsement.)

(19 leaves drawn on.)

1802 (AET. 27).

LXXIX.—SCHAFFHAUSEN, &c., FOLIO DRAWINGS.

The average size of these sheets is about $22\frac{1}{2} \times 29$.
 Paper white, prepared with a wash of grey, so that
 lights can be rubbed out.

Most of the drawings in pencil and white chalk.

A. Falls of Schaffhausen, with Castle in middle distance.

Pencil and white chalk.

$22\frac{1}{2} \times 29$.

B. Falls of Schaffhausen and Castle, seen from below the Falls.

Pencil and white chalk.

$22\frac{1}{4} \times 28$.

C. Falls of Schaffhausen and Castle.

Pencil.

$22\frac{1}{2} \times 29$.

D. Schaffhausen, from below the Falls.

Pencil and white chalk.

$22 \times 28\frac{1}{2}$.

E. Schaffhausen, from below the Falls.

Pencil and white chalk.

F. Source of the Arveiron (1).

Pencil and black and white chalk.

G. Source of the Arveiron (2).

Pencil and white chalk.

H. A Road among Mountains.

Water colour.

I. A Mountain Stream.

Pencil.

J. A Water Fall.

Pencil.

About $28\frac{1}{2} \times 22$.

K. A Valley between Mountains.

Limestone cliffs, probably near Sallenches.

Pencil and white chalk on brown paper.

About 18×23 .

L. Source of the Arveiron (3).

Pencil and white chalk.

M. Source of the Arveiron (4).

Pencil and chalk.

Exhibited Drawings, No. 610, N.G.

N. Bridge of Pfaffensprung. Valley of the Reuss (?).

Pencil and white chalk on grey paper.

$17\frac{3}{4} \times 23\frac{1}{2}$.

O. Bridge among Mountains.

Pencil and white chalk on grey.

$17\frac{3}{4} \times 23\frac{1}{2}$.

P. City beside a Lake.

Pencil on grey paper.

$17\frac{3}{4} \times 23\frac{1}{2}$.

Q. Bridge and Houses among Mountains.

Pencil on grey.

$17\frac{3}{4} \times 23\frac{1}{2}$.

R. Stream, with Bridge and Houses ; Mountains beyond.

Pencil and white chalk on grey.

$17\frac{3}{4} \times 23\frac{1}{2}$.

S. "Mont St. Grave."

Pencil and white chalk on grey.

$17\frac{3}{4} \times 23\frac{1}{2}$.

(19 drawings.)

1802 (AND LATER).

LXXX.—DRAWINGS CONNECTED WITH FIRST SWISS TOUR.

A. "Voreppe," near Grenoble.

$13\frac{3}{4} \times 18\frac{1}{2}$. Black and white chalk and stump.

B. Castle of Aosta.

Unfinished water colour, based on p. 8, "Grenoble" Sketch book (LXXIV).

(Has suffered considerably from exposure to the light. Notice difference between bottom left-hand corner of exposed part and that concealed by mount.)

Exhibited Drawings, No. 542*b*, N.G.

C. Lake Geneva (?).

$11\frac{1}{2} \times 17\frac{1}{4}$. Unfinished water colour, based on p. 50 "Grenoble" Sketch book. (LXXIV).

D. Scene in the Great St. Bernard Pass (?).

Or possibly The Jungfrau, from Lauterbrunnen Road.

About $25\frac{1}{2} \times 39$. Unfinished water colour, based on p. 66, "Lake Thun" Sketch book (LXXVI).

(Notice.—If this drawing is exposed to the light without proper precautions the blue will fade very quickly, as in "Castle of Aosta" above.)

E. Lake Brienz by Moonlight.

$11\frac{1}{16} \times 15\frac{5}{8}$. Water colour, with white chalk corrections or elaborations.

Water mark,—“1801.” Based on sketch “Rhine S. and O.” Sketch book (LXXVII.), p. 34. Finished drawing in possession of F. H. Fawkes, Esq., Farnley Hall.

F. Ruined Castle on Hill, overlooking town.

About $10\frac{1}{2} \times 12\frac{1}{2}$. Unfinished water colour,

G. Battle of Fort Rock.

$26\frac{1}{2} \times 39\frac{1}{2}$. Water colour. Signed and dated, "*J. M. W. Turner, 1815.*"

Exhibited R.A., 1815.

Exhibited Drawings, No. 555, N.G.

H. Study for picture of "Bonneville."

$15 \times 19\frac{1}{2}$. Water colour, unfinished.

(The picture is now in possession of the Rev. W. MacGregor
It was once in Mr. Ruskin's collection.)

(8 drawings.)

1800-1805 (AET. 25-30).**LXXXI.—CALAIS PIER SKETCH BOOK.****SCHEDULE No. 222.**

Large Sketch book, bound in board, with two brass clasps.

Paper, rough grey (a kind of "Michallet").

Size of page, $17\frac{1}{8} \times 10\frac{3}{4}$.

Water mark, "1794."

Executor's endorsement :—"No. 222. 80 sketches in sepia Indian ink.

(Sgd.) H. S. Trimmer.
C. Turner."

Note.—As the leaves are nearly all drawn on on both sides I have numbered the *pages*, not the leaves.

- | | | |
|------|----|---|
| Page | 1. | Part of figures roughly sketched in chalk. |
| " | 2. | Study for "Shipwreck." Black and white chalk. |
| " | 3. | Academy study : Back view of nude standing female. The action blocked in with white chalk, part of torso carried further with black chalk. |
| " | 4. | Study for a seapiece. Black and white chalk. |
| " | 5. | Study for historical subject. Black and white chalk. |
| " | 6. | Study for the "Shipwreck." Black and white chalk. |
| " | 7. | Study for figure of "Jason," in picture of that name, exhibited R.A. 1802. Black and white chalk. |

- | | | |
|------|-----|--|
| Page | 8. | Blank. |
| " | 9. | Academy study : Back view male nude figure. Black and white chalk. |
| " | 10. | Blank. |
| " | 11. | Academy study : Side view of male standing figure. Action only blocked in in white chalk. |
| " | 12. | Blank. |
| " | 13. | Academy study : Side view male standing figure. Action only blocked in in white chalk. |
| " | 14. | Blank. |
| " | 15. | Academy study : Three-quarter back view of female standing figure. Black and white chalk. |
| " | 16. | Study for "Lake of Geneva." Black and white chalk. |
| " | 17. | Academy study : Seated male figure. Black and white chalk. |
| " | 18. | Group of boats on shore. Black and white chalk. |
| " | 19. | Academy study : Standing male figure. Pen and ink with bistre and white chalk. |
| " | 20. | Study for "Lake of Geneva." Black and white chalk. |
| " | 21. | Recumbent foreshortened male figure. Blocked in in white chalk. Page partly covered with blots of water colour. |
| " | 22. | Group of boats and figures on shore. Black and white chalk. |
| " | 23. | Foreshortened recumbent male figure. Black and white chalk. |
| " | 24. | Study for "Sun rising through Vapour." Black and white chalk. |
| " | 25. | Academy study : Side view of male recumbent figure. Black and white chalk. 557 <i>b</i> , N.G. |
| " | 26. | Study for "Sun rising through Vapour." Black and white chalk. On back of 557 <i>b</i> , N.G. |
| " | 27. | Group of aged male figure with female figures fleeing. Probably Lot and daughters fleeing from Sodom. Black and white chalk and pen and ink. Nearly half of this leaf has been cut away. |
| " | 28. | Part of study for a sea-piece. Black and white chalk. |
| " | 29. | Commencement of a study in black and white chalk. |
| " | 30. | Study for historical subject. Perhaps Shadrach, &c., in fiery furnace. Black and white chalk. |
| " | 31. | Academy study : Male recumbent figure foreshortened. Black and white chalk. 557 <i>a</i> , N.G. |
| " | 32. | Study for "Lake of Geneva." Black and white chalk. On back of 557 <i>a</i> , N.G. |
| " | 33. | Part of study for a sea-piece. Black and white chalk. |
| " | 34. | Study for "Sun rising through Vapour." Black and white chalk. |
| " | 35. | Blank. |

- Page 36. } Study for picture of "*Willm Tell escaping from the*
 „ 37. } *Boat.*" Black and white chalk.
 (Note.—So far as I know this picture was never painted.)
- „ 38. } Study for picture of "*Hannibal.*" White chalk.
 „ 39. }
- „ 40. Study for "*Calm,*" now generally known as "*Sun rising through Vapour.*" Black and white chalk.
- „ 40a. Fragment of torn leaf, containing what is possibly a continuation of drawing on following page.
- „ 41. Study for Joseph and Mary (?). Black and white chalk.
- „ 42. } Study for "*Water turned to Blood.*" Pencil.
 „ 43. }
- (Note.—So far as I know this picture was never painted.)
- „ 44. Slight study of landscape and (possibly) a holy family. Black and white chalk.
- „ 45. Torn fragment of leaf, containing part of continuation of study on p. 44.
- „ 46. Blank.
- „ 47. Head and shoulders of stooping figure. Black chalk.
- „ 48. Study for picture (possibly) of Death of Adonis. Black and white chalk.
- „ 49. Commencement of figure. Black and white chalk.
- „ 50. Study for "*Parting of Venus and Adonis.*" (Sir Cuthbert Quilter's "*Adonis departing for the Chase.*") Black and white chalk.
- „ 51. Blank.
- „ 52. Study for a picture of "*Death of Adonis.*" Black and white chalk.
 (Note.—So far as I know, never painted.)
- „ 53. Blank.
- „ 54. Two studies for "*Macon. L^d Yarborough's Picture.*" Black and white chalk, and pen and ink.
- „ 55. Blank.
- „ 56. Study for "*Sun rising through Vapour.*" Black and white chalk.
- „ 57. Study for "*Hero and Leander.*" Black and white chalk.
- „ 58. } "*Our Landing at Calais. Nearly swampt.*" Black
 „ 59. } and white chalk.
- „ 60. Study for a "*Holy Family*" (?). Black and white chalk.
- „ 61. A group of Amorini (?). Black chalk.
- „ 62. Group of Amorini. Black and white chalk.
- „ 63. Study for "*Holy Family.*" Black and white chalk.
See picture in National Gallery (No. 473).
- „ 64. } Study for "*L^d Egremont's P.*"—"Ships bearing up for
 „ 65. } Anchorage" (also called "*Indiamen and Men-of-War*"), exhibited R.A. 1802, and now in Lord Leconfield's collection at Petworth; *see also* "*Liber*" (R. 10). Black and white chalk.

- Page 66. } Another study for the Egremont sea-piece. Black and
 " 67. } white chalk.
 " 68. Study for "*Death of Python*." Black and white
 chalk.
 " 69. Figure of man among clouds. Possibly Apollo; con-
 tinuation of design on previous page. Black and
 white chalk.
 " 70. Boat nearly upset in Calais Harbour—" *Our Situation*
at Calais Bar." Black and white chalk.
 " 71. Boat full of passengers landing in surf. "*Do*." Black
 and white chalk.
 " 72. } Study for the Egremont sea-piece. "*L^d Egremont's*
 " 73. } *Picture*." Pen and ink and black and white chalk.
 " 74. } "*My Landing at Calais*." Continued over next page.
 " 75. } Black and white chalk.
 Continuation of previous study. "Study of a Cutter."
 559 N.G. Black and white chalk.
 (The "Cutter" may be the English packet which the
 passengers have just left.)
 " 76. } "*My Landing at Calais*"—" *Do*." Black and white
 " 77. } chalk. Page 76 is reverse of 559, N.G.
 " 78. } Several studies of passengers disembarking from packet.
 " 79. } "*Do*." Black and white chalk.
 " 80. } Study for "*Shipwreck*." Black and white chalk.
 " 81. }
 " 82. } Study for "Shipwreck" (?). Black and white chalk.
 " 83. }
 " 84. } Study for "*M^r Dobree's Lee Shore*." Black and white
 " 85. } chalk.
 " 86. } Study for a picture of boats on a lee shore. "*Lee*
 " 87. } *Shore, unpainted 1805*." Black and white chalk.
 " 88. } Another study for the Egremont sea-piece. "*L^d Egre-*
 " 89. } *mont's Picture*." Black and white chalk.
 " 90. } Study for a sea-piece. "*Do*." (referring probably to the
 " 91. } "*Lee Shore*" on p. 96, or possibly only to the "Not
 painted 1805" on p. 94). Black and white chalk.
 " 92. } Study for a sea-piece. "*Do*." (see note, p. 90). Pencil
 " 93. } and white chalk. (The design has some resemblance
 to that of the "Junction of Thames and Medway.")
 " 94. } Study for picture of boats on a lee shore. "*Do*."
 " 95. } (i.e. "*Lee Shore*," on p. 96). *Not painted 1805*."
 Pen and ink, sepia and white chalk.
 " 96. } Study for boat on "*Lee Shore*." Pen and ink.
 " 97. }
 " 98. } Study for a sea-piece. "*Study not painted 1805*."
 " 99. } Pen and ink and black and white chalk.
 " 100. } Study for boats on a "*Lee Shore*." Pen and ink and
 " 101. } white chalk.
 " 102. } Study for "*Calais Pier*." Black and white chalk.
 " 103. } Half of this page is torn away; part of drawing is
 therefore carried on to p. 105.
 " 104. } Study of sea-piece. ? Part of Duke of Bridgewater's
 " 105. } "*Dutch Boats*." Ink and wash.

- Page 106. } "*Last Study to the Dutch Boats. D. of B.*" Pen and
 " 107. } ink, wash and white chalk.
 " 108. } Study for Bridgewater sea-piece. "*Dukes.*" Pen and
 " 109. } ink and wash.
 " 110. } Study for a sea-piece (?). Black and white chalk, very
 " 111. } much rubbed.
 " 112. } Study for sea-piece. Probably the Bridgewater one.
 " 113. } Pen and ink and wash.
 " 114. Blank.
 " 115. Study of vessel in full sail. Pen and ink and white
 chalk.
 " 116. } Two studies for "*Macon.*" Beside one is written—
 " 117. } "*The last study for the Picture of Macon, Lord*
 Yarborough Bought." Pen and ink and white
 chalk.
 " 118. } Study of men-of-war at sea; part of Bridgewater sea-
 " 119. } piece. "*Duke's Picture.*" Sepia wash and white
 chalk.
 " 120. } "*Study for the Deluge.*" Black and white chalk.
 " 121. }
 " 122. } Study for the Bridgewater sea-piece. "*Dutch Boats*
 " 123. } in a Gale," exhibited R.A. 1801. Pen and ink, wash,
 and white chalk.
 " 124. Blank.
 " 125. Sketch of large vessel on her side. Black chalk.
 " 126. } "*Study for the Duke of Bridgewater's Picture.*" Pen
 " 127. } and ink, wash, and white chalk. Page 127 is on
 exhibition as "*Study of a Pilot Boat,*" No. 560, N.G.
 (The fact that it forms half of the study for the Bridge-
 water picture has not been published.)
 " 128. Small study for "*Lake of Geneva*" (Sir Donald Currie's
 picture). Black and white chalk. On back of
 560, N.G.
 " 129. Study for the "*Lake of Geneva,*" and drawing of a
 Dutch fishing boat (probably for the Bridgewater
 sea-piece). Black and white chalk.
 " 130. } Study of vessels in a storm. Ink and black and white
 " 131. } chalk.
 " 132. } Study for the "*Shipwreck.*" Black and white chalk.
 " 133. }
 " 134. } Drawing of a fishing boat; three-quarter back view,
 " 135. } with sails furled. Pen and ink and wash.
 " 136. } Study for the "*Shipwreck.*" Black and white chalk.
 " 137. }
 " 138. } Drawing of fishing boat; side view, with sails set.
 " 139. } Pen and ink, wash, and white chalk.
 " 140. } Study for the "*Shipwreck.*" Black and white chalk.
 " 141. }
 " 142. } Drawing of fishing boat; three-quarter front, with
 " 143. } sails furled. Pen and ink and wash.
 " 144. } Two studies for pictures (black and white chalk), and
 " 145. } three pen and ink sketches of sailing boats; also, in
 margin, some numbers.

- Page 146. Fishing boats sailing. Pen and ink and white chalk.
- „ 147. A group of figures, &c. Pen and ink and black and white chalk.
- „ 148. Two sailing boats. Pen and ink.
- „ 149. Study for the “Shipwreck.” Black and white chalk.
- „ 150. } Various sketches of fishing boats sailing. Pen and
- „ 151. } ink.
- „ 152. } Study for a picture, “*The Water turn'd to Blood.*”
- „ 153. } Pen and ink and black chalk.
- (Note.—Not painted, so far as I know.)
- „ 154. Slight indications of two figures. Black chalk. A figure drawn in pen and ink near centre of page has been cut out.
- „ 155. Blank. More than three-quarters of the page has been cut away.
- „ 156. Figure of an angel, flying. Pen and ink and white chalk.
- „ 157. Blank.
- „ 158. Study for the “*Lake of Geneva*,” and various figures. Pen and ink and black and white chalk.
- „ 159. Study for the “*Lake of Geneva*” (black and white chalk), and a group of figures (pen and ink).
- „ 160. Two “*Studies for the Lake of Geneva.*” Black and white chalk.
- „ 161. Study of various figures for one of the Biblical subjects. Black and white chalk.
- „ 162. Blank.
- „ 163. Study of figures, probably for the “Deluge.” Pencil and white chalk.
- „ 164. Study for a picture of “*Edinburgh.*” Black and white chalk.
- „ 165. Study for a picture of the “*Whirlwind.*” Pencil and white chalk.
- „ 166. “*Study for Edinburgh.*” Black and white chalk.
- „ 167. An avenging angel. Pen and ink and black and white chalk.
- „ 168. Study for a picture. Black and white chalk.
- „ 169. } Small fragment cut from one of the leaves. Con-
- „ 170. } taining on one side (p. 169) part of prostrate group and lower portion of a running or flying figure (pen and ink and black and white chalk); on other (p. 170), upper part of a figure with wings, haranguing (pen and ink and black and white chalk).

(85 leaves drawn on.)

1801-1805* (AET. 26-30).

LXXXII.—"CHESTER" SKETCH BOOK.

SCHEDULE NO. 147.

Sketch Book, bound in leather, with two broken clasps.

Turner's label on back—"36 Yorkshire. *Pickering Scarbro'*"; written in ink on one of covers—"Chester."

Executor's endorsement—"No. 147.

(Sgd.) H. S. Trimmer."

Size of page, $10\frac{1}{8} \times 6\frac{1}{2}$.

Water mark, 1794.

On inside of one of the covers and on fly-leaf there is some writing in pencil by Turner, mostly illegible—"How far we may be able to . . . of those who Honor our exertion with their countenance," &c.; also on fly-leaf—"W. Turner," and "4 out. R.N.W."

| | | |
|------|------|--|
| Page | 1. | River scene with boat and figures. |
| " | 2. | River scene, with windmill on right bank, &c. |
| " | 3. | Ruins at Helmsley, Yorkshire. See LIII, p. 3a ("Helmsley" Sketch book). |
| " | 4. | Part of the ruins of Helmsley Castle. |
| " | 5. | Do. do. |
| " | 6. | Landscape with ruins of castle on hill. Perhaps Helmsley Castle. |
| " | 7. | Another view of same ruins. |
| " | 8. | Do. |
| " | 9. | Do. |
| " | 10. | Do. |
| " | 11. | Do. |
| " | 12. | Do. |
| " | 12a. | Sketch of broken ground. |
| " | 13. | Ruined castle on hill. |
| " | 14. | Landscape with ruined castle on hill in distance. |
| " | 15. | Ruins of castle. |
| " | 16. | Landscape, with distant ruins. Perhaps Scarborough. |
| " | 17. | Do. do. |
| " | 18. | Do. do. |
| " | 19. | Do. do. |
| " | 20. | Do. do. |
| " | 21. | River scene with steep banks and houses. |
| " | 21a. | } View of Chester. |
| " | 22. | |
| " | 22a. | } Another view of Chester. |
| " | 23. | |
| " | 24. | Ruins of castle among trees. |

- Page 25. Landscape, with ruins of castle in mid-distance.
 „ 26. Do. do.
 „ 27. Mountain, with plain beyond.
 „ 28. Distant mountains.
 „ 29. Do.
 „ 30. Do.
 „ 31. Do.
 „ 32. Do.
 „ 33. Do.
 „ 34. Bridge, with houses and trees. Possibly at Chester.
 „ 35. Do. do.
 „ 36. Town with bridge. Probably Chester.
 „ 37. Horses, carts, men, &c., on river bank.
 „ 38. Houses, &c., beside river, with town (? Chester) in distance).
 „ 39. Do. do.
 „ 40. Ruins on hill seen through trees.
 „ 41. Ruins on hill.
 „ 42. Ruins on hill, with trees in foreground.
 „ 43. Do. do.
 „ 44. Do. do.
 „ 45. Do. do.
 „ 46. Harbour, with shipping and houses.
 „ 47. Houses and trees, with ruins on hill in distance.
 „ 48. Bridge, with trees and distant ruins on hill.
 „ 49. Trees beside river, with distant ruins.
 „ 50. Plain, with distant hills.
 „ 51. River, with houses and castle. Chester.
 „ 52. Landscape with Chester in distance.
 „ 52a. Written on back, "*Mr. Byrne.*"
 (Two views of Chester were published in Byrne's
 "*Britannia Depicta*," 1810.)
 „ 53. River, with trees, high banks and a ruined castle.
 „ 53a. Ruins with trees.
 „ 54. Do.
 „ 55. Do.
 „ 56. Do.
 „ 57. Do.
 „ 58. Landscape with windmill and distant town; a cart with horses and figures in foreground.
 „ 59. Part of Chester.
 „ 60. Landscape, with distant hill and ruins.
 „ 61. Do. do.
 „ 62. Hill with ruins.
 „ 63. Do.
 „ 64. Do.
 „ 65. Do.
 „ 66. Do.
 „ 67. Do.
 „ 68. Do.
 „ 69. Cattle in river, with distant hill and ruins.
 „ 70. Landscape, with distant mountains.
 „ 71. Town with church seen through trees.
 „ 72. Town, with church.

Page 73-75. Blank.

„ 75a. Study for “Fishermen upon a Lee Shore.” (Probably Mr. Dobree’s.) Pencil and ink.

(Leaf cut out.)

„ 76. Fishermen upon a lee shore. Pencil and ink.

„ 76a. Boat putting out on a lee shore. Pencil.

„ 77. (Inside of end cover.) Boat putting out. Pencil and pen and ink.

(75 leaves drawn on.)

1800-1804* (AET. 25-29).

LXXXIII.—BROCKLESBY MAUSOLEUM SKETCH BOOK.

Loose leaves of a sketch book ; covers missing.

White Paper ; Water Mark, “1794.”

Size of page, $10\frac{5}{16} \times 14\frac{1}{2}$.

Most of sheets were enclosed in a parcel, numbered by Mr. Ruskin, “A.B. 147 P. O,” and described as “Pencil on W. Dirty. No value.”

Brocklesby Hall is a seat of the Earl of Yarborough, near Crowle, Lincolnshire. Turner made one or more water colours of this Mausoleum (see engraving by F. C. Lewis). In answer to my enquiries Lord Yarborough informed me that the drawing or drawings had perished during a conflagration.

Page 1. Near view of the Mausoleum.

„ 2. The Mausoleum seen from farther off.

„ 3. Distant view of the Mausoleum.

„ 4. Another distant view of Mausoleum.

„ 5. Large classical urn, surrounded by trees.

„ 6. A cow.

„ 7. Bend of river, with extensive view of flat country.

(7 pages drawn on.)

1804* (AET. 29).

LXXXIV.—ACADEMIES SKETCH BOOK.

Small pocket-book, gilt-edged, without cover and schedule number.

White paper ; water mark, "1798."

Size of page, $2\frac{2}{3} \times 4\frac{3}{16}$.

- Page 1. Blank.
- " 2. Side view of seated figure.
- " 3. Male figure seated.
- " 4. Do.
- " 5. Female figure. Pencil and pen and ink.
- " 5a. } Study for historical picture. Groups of figures. Pen
- " 6. } and ink. Drawn over and obliterating pencil sketch
- of figure.
- " 6a. Top of a mast, with ropes.
- " 7. Reclining female figure.
- " 7a. A barge.
- " 8. Female figure. Pen and ink over pencil.
- " 9. Two female figures.
- " 10. Part of nude figure.
- " 11. Reclining female figure.
- " 12. Seated female figure.
- " 13. Reclining figure.
- " 13a. Top of mast, with pennant.
- " 14. Back view of draped figure.
- " 14a. Female figure.
- " 15. Side view of draped figure.
- " 15a. Bow of fishing vessel.
- " 16. Draped figure.
- " 17. Reclining female figure.
- " 18. do. Pen and ink over pencil.
- " 19. Figure with drapery.
- " 20. Group of figures. Pen and ink.
- " 21. Seated figure, partially draped.
- " 22. Seated female figure. Pencil and water colour.
- " 23. do. Pencil only.
- " 24. do. Water colour.
- " 25. Reclining female figure.
- " 26. do.
- " 27. do.
- " 28. do. Water colour.
- " 29. Reclining figure.
- " 30. do.
- " 30d. Seated female figure.
- (Leaf torn out.)
- " 31. Reclining female figure. Pencil and water colour.

- Page 31a. " *Monday School* (?) 7. 21
 Friday 25 "
- " 32. Female figure.
 " 33. Seated female figure.
 " 34. do.
 " 35. Blank.
 " 36. Reclining female figure. Water colour.
 " 37. Female figure.
 " 38. Standing female figure.
 " 39. do.
 " 40. do.
 " 41. do.
 " 42. do. : back view.
 " 43. Standing female figure.
 " 44. do.
 (Leaf torn out.)
 " 45. Commencement of a sketch.
 " 46. Back view female figure.
 (Leaf torn out.)
 " 47. Female figure, standing.
 " 48. Female figure.
 " 49. Recumbent female figure.
 " 50. Commencement of sketch.
 " 51. Back view dancing figure.
 " 52. Recumbent figure.
 " 53. Reclining female figure.
 " 54. do.
 " 55. do.
 " 56. Recumbent female figure.
 " 57. do.
 " 58. Seated figure.
 " 59. do.
 " 60. Reclining figure.
 " 61. do.
 " 62. Seated female figure.
 " 63. Standing male figure.
 " 64. do. (side view of same).
 " 65. do. (back view of same).
 " 66. Blank.
 " 66a. Commissions for pictures.
- " *Bonville* × *Mr. Green.*
 Savoy
 Voreppe *Mr. Green.*
 Savoy.
 Bonneville } 100 E. (? G) 3^F—4^F.
 Bonneville } *Mr. Dobree.*
 Conway } small *Rd. Mr. Lancaster.*
 Tummel B. } 12 E. (? G.)
 3-6 by 4 *Edinburgh* *Mr. Alnutt*
 100
 Small picture for 100 for Mrs Lee.
- " 67. Blank.

Page 67a. — Pictures.

| | | | |
|------------------|-----|-------------------------|---|
| two. | 20. | Mr. Hancock. | |
| Conway. | 70. | Mr. Leader | × |
| Kilgarron Castle | 30 | with Duke of Bridgwater | |
| Historical | | Ld. Carysford. | |
| Whole Length | | | |
| Sea Piece. | | Mr. Bannister. | |
| Small do. | 10 | Mr. Tomkinson | × |
| Bowland. | | | |
| Lancashire | 40 | Mr. Parker. | |
| Mt. Blanc. | | Mr. Green." | |
| 3 F by 4." | | | |

(Continued on p. 66a, ante.)

„ 68. Blank.

„ 69. "*H. Devils Bridge causeway* }
Upper Fall of Riquenbach } *Mr. Fawkes* *50e.*
Mt. Blanc from St. Martin }

(63 leaves drawn on.)

1804 (AET. 29).

LXXXV.—ECLIPSE SKETCH BOOK.

Sketch book, bound in calf, with one brass clasp.
 Paper, white, prepared with wash of slaty brown.
 Size of page, $6\frac{1}{2} \times 4\frac{1}{4}$.
 Water mark, 1794.

No executor's endorsement or schedule number.

The following list of eclipses in the neighbourhood of 1801 (a possible date indicated on stylistic grounds) was very kindly furnished by Sir W. Christie, of the Royal Observatory, Greenwich:—

"There is no possible eclipse in 1801 visible in England or Scotland.

The following seem the most likely eclipses in neighbouring years:—

1793, Sept. 5. Annular in Scotland, about Noon.

1802, Aug. 28. About half sun eclipsed in Scotland soon after sunrise.

1804, Feb. 11. Two-thirds of sun eclipsed in Scotland in afternoon. Three-quarters of sun's diameter eclipsed in London. Annular in N. Italy.

1820, Sept. 7. Annular a little to the East of Scotland in early afternoon."

Page 1. Blank.

1a. } Commencement of eclipse. Black and white chalk
 2. }

| | | | | |
|------|--------|---|-------------------------------------|-----------------|
| Page | 2a. | { | More than half of sun eclipsed. | Black and white |
| " | 3. | } | chalk. | |
| " | 3a. | { | Sun nearly three-quarters eclipsed. | Black and white |
| " | 4. | } | chalk. | |
| " | 4a. | { | Sun nearly lost among clouds. | Black and white |
| " | 5. | } | chalk. | |
| " | 5a. | { | Three-quarters of sun in eclipse. | Black and white |
| " | 6. | } | chalk. | |
| " | 6a. | { | Landscape with clouds, no sun. | Black and white |
| " | 7. | } | chalk. | |
| " | 8-100. | | Blank. | |

(A number of leaves at end have been cut out.)

(7 leaves drawn on.)

1804-1809* (AET. 29-34).

LXXXVI.—HARVEST HOME SKETCH BOOK.

SCHEDULE No. 161.

Roll sketch book, with paper covers.

Paper, white : water mark, "J. Whatman, 1797."

Size of page, $10\frac{1}{4} \times 14\frac{1}{2}$.

Mr. Ruskin's endorsement :—

"Inventory, No. 161.

One taken out, seven left.

Useless, except as samples of Turner's want of power over expression in human face. They are sketches of a merrymaking, with failures in trying to catch the expression of a drunken negro."

Also, "A.B. 118, P.O. (Rubbish)."

| | | |
|------|------|---|
| Page | 1. | Landscape, with village (?) and hills in distance. |
| " | 2. | Three studies :— |
| | (1.) | A group of merry-makers at long table. |
| | (2.) | A group of three men. |
| | (3.) | Man leading horse with wagon-load of hay (?), on which children are seated. All pen and ink. |
| " | 3. | Large barn, with tenants settling accounts with steward or agent. |
| " | 4. | The same barn, with groups of figures eating and drinking. |
| " | 4a. | Several sketches of a negro attendant. |
| " | 5. | Group of figures round barrel of ale, with various other figures scattered over page. Pencil and pen and ink. |
| " | 5a. | { Two groups of an agent seated at a table, surrounded |
| " | 6. | { by tenants and women and children. Pencil and pen and ink. |

- Page 6a. Commencement of pencil sketch.
 „ 7. Commencement of pencil sketch.
 (On back, some blots of water colour, suggesting
 that the page opposite had once been used for a water
 colour. Page now removed.)
 „ 8. Groups of willows on banks of a river, beyond a hill
 crowned with trees and a ruined castle. Pencil.
 „ 9-12. Blank.
 „ 12a. Portion of landscape.
 „ 13-16. Blank.
 „ 16a. Commencement of a distant landscape.
 „ 17. Blank.
 „ 17a. Commencement of landscape sketch.
 „ 18. Blank.
 „ 19. Landscape, with Somerhill in distance.
 (A different view of Somerhill was exhibited at
 R.A., 1811.)
- (12 pages drawn on.)

1805* (AET. 30).

LXXXVII.—“SHIPWRECK” (No. 1) SKETCH BOOK.

SCHEDULE No. 185.

Small pocket book, with paper covers. Labelled on back, in ink, “97. *Shipwreck*,” and, in centre of front cover, in pencil, “*Subscriber's List*.”

Paper, white; water mark, “1801.”

Size of page, $4\frac{9}{16} \times 7\frac{1}{4}$.

Executors' endorsement:—“No. 185. Contains 27 leaves. Sketches in pen and ink made on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Mr. Ruskin's endorsement:—“A.B. 190. P.R. Pencil studies of *Shipwreck*, *Glaucus & Scylla*, &c. Fine. 21.”

NOTE.—The picture of the “*Shipwreck*” must have been painted in 1805, as it was paid for on 31 January, 1806; see receipt in possession of the Lady Leighton Warren, Tabley Hall. The engraving, however, was not begun till 1806, so the list of subscribers to this plate must have been made after this date. The plate was Charles Turner's (the engraver) venture.

Inside of cover, two pencil sketches of bows of a man-of-war,

- Page 1. Study for a shipwreck. Pencil and pen and ink.
- „ 2. Names of subscribers' to "Shipwreck" plate. All but one written in ink. Those with a cross against them have been crossed through with pencil.
- | | |
|---|-----------------------------------|
| × <i>Wells Family.</i> | <i>Green.</i> |
| × <i>Sir Wm. Beechey.</i> | × <i>Dobree.</i> |
| × <i>Mr. Swinburne.</i> | × <i>Sir Hy. Englefield.</i> |
| × <i>Henderson.</i> | <i>De la Motte.</i> |
| × <i>Fawkes.</i> | × <i>Mrs. Williams.</i> 25. |
| × <i>Lowden.</i> | × <i>Egremont.</i> |
| <i>Fitzhugh.</i> | × <i>Miss Parr.</i> 2 Copies. |
| <i>Sir John, L.*</i> | × <i>Mr. G. Hibbert.</i> 1 Proof. |
| <i>Monro.</i> | <i>Do.</i> 1 Print. |
| × <i>Knight. Proof.</i> | × <i>Mr. Miller.</i> 25 Copies. |
| × <i>Holworthy, 19, Charlotte P. Place.</i> | × <i>Ed. Orme, Bond St.</i> |
| × <i>Champernowne.</i> | × <i>Booker, do.</i> |
| <i>Sir John Leicester.</i> | <i>Holworthy, Junr.</i> |
| × <i>4. Spilsbury. Proofs.</i> | × <i>Elliott.</i> |
| × <i>Mr. Stuart Wortley,</i> | <i>Barret.</i> |
| <i>61, Grosvenor P.</i> | × <i>Seward, Verulam</i> |
| × <i>Lord Essex</i> | <i>Build.</i> |
| × <i>Col. Dillon.</i> | × <i>1 D. Lambert.</i> |
| <i>Col. Fisher, Barrack,</i> | × <i>1 Bennett. C. Turner.</i> |
| <i>Woolwich.</i> | × <i>Grace of Argyle. Proof.</i> |
| <i>Liston Parker.</i> | × <i>Mr. Cope of Leeds.</i> |
| × <i>Honble. Mr. Pelham.</i> | × <i>Mr. Havell.</i> |
| <i>Proof.</i> | × <i>Mr. Canmer, Junr.</i> |
| × <i>Spiller.</i> | × <i>M. Herberts, Cooks</i> |
| × <i>Wells.</i> | <i>Court.</i> |
| <i>Barrett.</i> | × <i>Mr. Mile, Oxford.</i> |
| <i>Hills.*</i> | × <i>Mr. Leader.</i> |
| <i>Pyne,</i> | × <i>Tomkinson."</i> |
| <i>Nicholson.</i> | |
| <i>J. Varley, Broad</i> | |
| <i>Street.</i> | |
- „ 3. Study for "Shipwreck." Pen and ink; also in margin—
- | | |
|--------|------|
| " 39," | |
| 48 | 16 |
| 16 | 54 |
| — | — |
| 64 | 70 " |
- „ 4. List of Subscribers, continued from p. 2.
- × *Carr.* *Ld. Yarborough.*
- × *Carlisle.*
- × *Soane**
- × *Lascelles.*
- × *Lady Lucas. Proof.*
- × *Stothard.*
- × *Laporte.*
- Mr. G. Holland at Mr.*
- Eshin & Eshin. St. Michaels Hill,*
- Bristol. Proof.*

* Crossed through in ink.

- × *Thos. Barber, Nottingham.*
- × *Mr. Sass.*
- × *Ed. V. Utterson, Esqr.*
32, *Gt. Coram, Bruns. Sqr.*
- × *Mr. Glover.*
- × *Revd. J. Bustock, Cambridge.*
- × *Lady Powis, R. H.* } *Wells.*
- × *Mr. T. Miller.* }
- × *Miss P. Jackson = J. Jackson, Esq., Dowgate*
- × *Miss Wells.*
- × *C. Varley, 9, Charlotte P. Place.*
- × *S. T. Stump, 4, Duncan P., Leicester Square.*
- × *Mr. Stamford, Berkeley Square.*
- × *Sir T. Gage.*
- × *—Lewis, Esqr. 2 Proofs. 9, Devonshire Street.*
Mr. G. Barrett, 20, Litton Green. Print."

Page 5. Study for a vessel in distress. Pen and ink ; also, in margin—

" 25
12
—
37 "

- „ 6. Blank.
- „ 7. Commencement of study of a vessel. Pen and ink.
- „ 8. Study for "Shipwreck." Pen and ink.
- „ 9. } Two sketches of wrecks. Pen and ink and wash.
- „ 10. { No. 55, in 1st Loan Collection.
- „ 11. }
- „ 12. }
- „ 13. Study for "Shipwreck." Pen and ink.
- „ 14. Blank.
- „ 15. Study for "Shipwreck." Pen and ink and wash.
- „ 16. Do. do.
- „ 17. Do. Pen and ink and pencil.
- „ 18. Do. Pen and ink.
- „ 19. Blank.
- „ 20. Study for "Shipwreck." Pen and ink.
- „ 21. Do. do. and wash
- „ 22. Do. Pen and ink.
- „ 23. Do. do.
- „ 24. The following names written in pencil :—

" *Fawkes.*
Fitzhugh.
Monro.
Pyne, Argyle Street.
Nicholson, Chesterfield S.
J. Varley, 7. Broad S.
Dobree.
G. Hibbert. 2 Proof and Print.
Granmer.
Herberts.

Mr. Leader.

Herberts, Cooks Court, Chancery L.

Mr. Leader sent to Tomkinson.

Utterson, Coram Street.

Sr. J. (or T.) Gage."

(A cross is drawn over the whole list.)

- Page 25. Hulls of Men-of-War.—"*French Frig.*" Pencil.
- „ 26. Side view of part of Man-of-War. Pencil.
- „ 27. Study for "Shipwreck." Pen and ink.
- „ 28. Study for "Shipwreck." Pen and ink.
- „ 29. Bows of a Man-of-War. Pencil.
- „ 30. } Town and line of coast, seen from out at sea. Over a
- „ 31. } distant part of the coast-line is written "*Flushing,*"
- „ and at bottom of drawing "*Ostend.*" Pencil.
- „ 32. Men-of-War with sails set. Underneath is written :—
- „ "*French beam, broad deck, ports open, head and*
- „ *stern alike.*" Pencil.
- „ 33. Study for "Shipwreck." Pen and ink.
- „ 34. Study for "Shipwreck." Pen and ink.
- „ 35. Men-of-War; three-quarter back view. Pencil.
- „ 36. Fishing vessel with sails set, in high sea. Pencil.
- „ 37. Fishing boat sailing. Pen and ink.
- „ 38. Fishing boat sailing. Pencil.
- „ 39. Bows of Men-of-War. Pen and ink.
- „ 40. Group fishing boats, "*Do.*" (referring to "Gravesend,"
- „ on p. 44). Pencil.
- „ 41. Side view of Men-of-War. Pen and ink.
- „ 42. Boats with Man-of-War in offing. "*Do.*" Pencil.
- „ 43. Stern, &c., of "*Victory.*" Pen and ink.
- „ 44. Boats and sailing vessels. "*Gravesend.*" Pencil.
- „ 45. Bows of a Man-of-War. Probably the "*Victory.*" Pen
- „ and ink.
- „ 46. Sterns of Men-of-War. "*English F.*" Pencil.
- „ 47. Stern and Bows of Man-of-War. Pen and ink.
- „ 48. Hull of Man-of-War; side view. Pencil.
- „ 49. Stern of Man-of-War. Pen and ink.
- „ 50. Stern of Man-of-War. Pen and ink. In margin is
- „ written :—" *Mr. Dickenson, Stationer, Gray's Inn,*
- „ *and 70, 350 Proofs. 7-7, 500, 10-10.*"
- „ 51. Side of Man-of-War. Pencil.
- „ 52. Study for part of "Shipwreck." Pen and ink.

(27 leaves drawn on, including the inside of cover.)

1805* (AET. 30).

LXXXVIII.—SHIPWRECK (No. 2) SKETCH BOOK.

SCHEDULE No. 190.

Small note book, with paper covers.

Size of page, $4\frac{5}{8} \times 7\frac{1}{4}$.On outside of cover, in ink :—" *Catalogue of Mr. Cooke's Drawings.*"Inside the cover the date :—" *January 17, 1805.*"

Executors' endorsement :—" No. 190. This book contains 13 leaves, some Pencil and some Pen and Ink.

(Sgd.) H. S. Trimmer.
C. Turner."

| | | | | |
|------|-----|--|------------------------|-------------------------------|
| Page | 1. | A stranded vessel. | Pen and ink. | 535a, N.G. |
| " | 2. | A stranded vessel. | Pen and ink. | 535b, N.G. |
| " | 3. | A stranded vessel. | Pen and ink. | 535c, N.G. |
| " | 4. | Floating spars, &c. | Pen and ink. | 535d, N.G. |
| " | 5. | A stranded vessel. | Pen and ink. | 535e, N.G. |
| " | 6. | Storm off coast. (? Folkestone.) | Pen and ink. | 535f, N.G. |
| " | 7. | Storm off coast; men collecting wreckage in the surf. | Pen and ink, | 535g, N.G. |
| " | 8. | Storm off coast. " <i>Pepper (?) barge Vessell. Hemp. O. Iron Bundlelike Hoop.</i> " | Pen and ink. | 535h, N.G. |
| " | 9. | A wreck. | Pen and ink. | |
| " | 10. | Wrecked vessels aground. | Pen and ink. | |
| " | 11. | Wrecked vessels. | Pen and ink. | |
| " | 12. | No drawing, but the following figures :— | | |
| | | | " 128 | |
| | | | 31 | |
| | | | 25 | |
| | | | 6 | |
| | | | 6 | |
| | | | 1 | |
| | | | 20 | |
| | | | 217 | |
| | | | 18 | 235." |
| " | 13. | Blank. | | |
| " | 14. | Richmond Bridge, Surrey. | Pencil. | |
| | | <i>Cf. the oil painting of this subject, exhibited in Turner's studio, 1808, and now on loan to the Dublin National Gallery.</i> | | |
| " | 15. | Continuation of drawing of Richmond Bridge, on previous page. | | |
| " | 16. | Blank. | | |
| " | 17. | Shipwreck. (Perhaps at Folkestone.) | Pen and ink and sepia. | 3rd Loan Collection, No. 54a. |
| " | 18. | Shipwreck. (Perhaps at Folkestone.) | Pen and ink and sepia. | 3rd Loan Collection, No. 54b. |
| | | (15 leaves drawn on.) | | |

1805* (AET. 30).

LXXXIX.—“NELSON” SKETCH BOOK.

SCHEDULE No. 387.

Small pocket book, with paper covers.

Turner's labels, on back, “105 (or 135) *Victory*,” and, on face of cover, “*Nelson*.”Size of page, $4\frac{7}{16} \times 7$.

Water mark, “1804.”

Executor's endorsement, “No. 387. 24 leaves of pencil sketches.

(Signed) H. S. Trimmer.”

Mr. Ruskin's, “Inv. 387. Studies for Trafalgar. 6 leaves cut out.”

The original sequence of the pages has been lost.

On inside of the cover the following details of bank notes :—

| | | |
|---------|---------------|--------|
| “ 9303. | 23 Aug. 1805. | 1 |
| 32304. | 3 Sept. | 5. 1 |
| 18304. | 23 Augt. | 5. 1 |
| 5773. | 19 Ap. | 5. 5 |
| 7877. | 15 May | 5. 5 |
| 7883. | 13 Sep. | 4. 5.” |

- Page 1. Blank.
- „ 2. Side of a man-of-war. Pencil.
- „ 3. A man-of-war ; three-quarter back view.
- „ 4. Sketch of marine's uniform—“ *Undress a red jacket ; sometimes a Red fancy shirt.*”
- „ 5. } Blank.
- „ 6. }
- „ 7. Man-of-war, with smaller vessels in foreground.
- „ 8. Blank.
- „ 9. A cart horse. Pen and ink.
- „ 10. Commencement of sketch.
- On back, various details of uniforms. “*Boat-swain*,” and “*After the St passed some other ship with a White Lion Head raked the Vic.*”
- „ 11. Three different views of stern of a man-of-war, and sketch of a vessel under full canvas. “*Redoubtable &c.*”
- „ 12. Stern of a man-of-war.—“*2. if the Standard of St. Tr. was color'd or Blue and if all the Main Chains were decked.*”
- On back, various flags.
- „ 13. Group surrounding a wounded man.

Page 14. "*Lt. Williams . . . middle s., small, dark eye, small rather pointed nose.* 5. 8.

Mr. Atkinson, square, large, light hair, grey eye. 5-11.

Mr. Robson (? Holm), middle,, dark eyes, rather small, good teeth. 5-9.

O. Adam (?), broad, rather tall & dark. 5-10.

Boatswain dark arched E. brow, forward chin, sharp

L^d. N., S. C. Hat, without B. lapelled coat.

C. Hardy wore B. gaitors, 4 Sailors carried some officer down about the time L. N. fell, on his left arm. Some one forwarded to help him. A marine to every gun (?) stands aft (?) 8 others. C. Hardy rather tall looks dreadful (?), fair, about 36 years.

Marshall, young, long tail, round face, proud lips. 5. 2."

- „ 15. Various figures of sailors.
- „ 16. Five different sketches of a face in profile.
- „ 17. Marines and bluejackets.
- „ 18. Blank.
- „ 18a. Side view of man-of-war.
- „ 19. Bow and stern of a man-of-war.
- „ 19a. Diagram of deck of "Victory."
- „ 20. Head and shoulders of a youthful naval officer.
- „ 20a. Diagram of positions of vessels—"Invincible, Fougoux, &c."
- „ 21. Various vessels and parts of vessels—"Union Jack, F. T. G. Stay & Gib Boom."
- „ 21a. Head of a naval officer—"Redoubtable—all main shrouds and sails colour, top sails fore &c."
- „ 22. Blank.
- „ 22a. A number of vessels in position.
- „ 23. Blank.
- „ 23a. Various vessels, &c.
- „ 24. Bows of the "Victory" (?).
- „ 24a. Various diagrams and sketches.
- „ 25. A pennant, &c.
- „ 26. Study for the picture of "The Death of Nelson," now in National Gallery (No. 480, N.G.).
- „ 26a. Another study for same picture.
- „ 27. Three-quarter back view of a man-of-war.
- „ 27a. A few rough outlines.
- „ 28. Bows of a man-of-war.
- „ 28a. Bows and fore part of a man-of-war.

On margin Mr. Ruskin has written in red ink, "Lay down by moistening only."

- „ 29. Drawing of a man-of-war. No. 4 in 1st Loan Collection, described as "Ship's hull, Pencil." Probably connected with subject of "Nelson," if not actually one of leaves of this sketch book.

Page 30. Ship's hull. 2nd Loan Collection, No. 5.

31. Hull of ship, &c.

Mr. Ruskin has written on margin in red ink,
"Cut off the bit that completes the study of
Trafalgar. There was nothing on the rest of this."

(27 leaves drawn on.)

1805-1806* (AET. 30-31).

XC.—"STUDIES FOR PICTURES; ISLEWORTH" SKETCH
BOOK.

SCHEDULE NO. 142.

Sketch book, bound in calf, with four brass clasps.

The paper is white, and prepared with a wash of
grey, except the two leaves at beginning and end of
book.

Water mark of drawing paper, "J. Whatman, 1794."

Water mark of fly leaves, "1799."

Size of page, $10 \times 5\frac{3}{4}$.

Turner's label on back :—"37. *Studies for Pictures.*
Isleworth."

Mr. Ruskin's endorsement :—

"Invent. 142.

Fine studies for pictures.

May be shown as it is.

One leaf cut out, where a real leaf of herb is laid.
The study cut out was of vegetation at Warwick. The
leaf probably to illustrate it."

(Note.—The leaf still remains in its place. The
study cut out has been found and restored to its
proper place. It is a study at Windsor, not Warwick.)

Inside of cover is written,—

"J. M. W. Turner,
Sion Ferry House,
Isleworth,"

together with following details of Bank Notes,—

"2 July, 1804. 164.

50. W^m. Venison. W. Diss.

14 June 1804. 9534.

25. W. Kipworth. F. Kensall.

5 May 1804. 7382.

20. H. George, Fleetwood."

Page 1. Study for a picture of embarkation scene. Pen and ink.

Three alternative titles suggested in margin :—

"*Meeting of Pompey and Cornealia at . . .*"

"*Parting of Brutus and Portia.*"

"*Cleopatra sailing down to*"

" 1a. Groups of spectators. Pen and ink.

" 2. Do. do.

- Page 3. Studies for figure of Apollo with Bow. Pen and ink.
Cf. Picture of "Apollo and Python." (488, N.G.)
- „ 4. Rough pencil sketch of Temple of Isis at Petworth (?).
- „ 5. Another sketch of same classical summer house.
- „ 6. The Temple of Isis at Petworth. Pencil, wash, and Chinese white. *See* picture of "Thames at Wey-bridge" (Lord Leconfield, Petworth).
- „ 6a. Commencement of pencil sketch of trees and landscape.
- „ 7. Distant view of Windsor Castle. Pencil and Ch. white.
- „ 8. Barge, with cart and horses at its side. Pen and ink and Chinese white.
- „ 8a. Various buildings and towers among foliage on bank of river. Pen and ink.
- „ 9. Group of trees on banks of river, with distant bridge. Pencil and pen and ink *See* "Thames at Wey-bridge" (Petworth).
- „ 9a. Small pen and ink sketch of same group of trees, with rustic bridge.
- „ 10. A group of trees. Pencil.
- „ 11. Distant view of castle seen among foliage. Pencil and pen and ink.
- „ 11a. A classical embarkation scene. Pen and ink.
- „ 12. Group of trees on banks of river, with castle (? Windsor) in distance. Pen and ink and Chinese white.
- „ 13. Distant view of Windsor Castle and Bridge. Pen and ink.
- „ 14. Foliage on bank of river. Pen and ink.
- „ 14a. Facade of classical building. Pen and ink.
- „ 15. Windsor Castle from the river. Pen and ink.
- „ 16. Scene on a river. Pen and ink.
- „ 17. Bend of a river, with castle (probably Windsor) in distance. Pen and ink.
- „ 18. Windsor Castle from river. Pen and ink.
- „ 18a. Classical Buildings, &c. Pen and ink.
- „ 19. Windsor Castle from the river. Pen and ink.
- „ 19a. Some classical buildings. Pen and ink.
- „ 20. State barges with banners. Pen and ink.
- „ 20a. Some classical buildings with ships. Pen and ink.
- „ 21. Study for "Dido and Æneas." Water colour. (Picture was exhibited at R.A. in 1814 and is now in National Gallery [No. 494].)
- „ 21a. Classical buildings with shipping. Pen and ink.
- „ 22. Trees in foreground, with distant landscape with river flowing through it. Pen and ink.
- „ 23. Trees in foreground, with bend of river in mid-distance. Pen and ink.
- „ 24. Bend of river in mid-distance, seen through foreground trees. Pen and ink.
- „ 24a. Towers among foliage. Pen and ink.
- „ 25. Towers of castle on right, with view of winding river and bridges. Probably Walton Bridges. Pen and ink.
- „ 26. Landscape. Pen and ink.
- „ 27. Scene on banks of a river. Pen and ink.
- „ 28. A landscape. Pen and ink.
- „ 28a. Figures in boat, with cattle. Pen and ink.

- Page 29. Study for a Picture. Pen and ink. See "Thames at Weybridge" (Petworth).
- „ 29a. Study for picture of "Windsor Castle from the River," now at Petworth. Water colour.
- „ 30. A group of trees. Pen and ink.
- „ 30a. Classical buildings on river. Pen and ink.
- „ 31. Study for picture of "Thames at Weybridge" (now at Petworth). Pen and ink.
- „ 31a. Classical buildings on river. Pen and ink.
- „ 32. On the banks of the Thames. Pen and ink.
- „ 32a. Group of classical buildings. Pen and ink.
- „ 33. Study for picture of Windsor Castle from the river. Pen and ink, pencil and white chalk.
- „ 33a. Landing place, with classical buildings. Pen and ink.
- „ 34. Study for an historical subject—"Chr . . . returning to Cyn . . ." Pencil, pen and ink and white chalk.
- „ 34a. Some classical buildings. Pen and ink.
(Dried leaf of herb, referred to by Mr. Ruskin, is inserted here.)
- „ 35. Study of dock-leaves, &c., with distant view of Windsor Castle. Pen and ink and pencil. (This is the "study of vegetation" referred to by Mr. Ruskin.)
- „ 35a. Some classical buildings. Pen and ink.
- „ 36. Windsor Castle from the river. Pen and ink.
- „ 36a. Study for a picture. Black and white chalk.
- „ 37. Bridge over river, with castle in distance (probably Windsor). Pen and ink.
- „ 37a. Study for a picture. ? "Harvest Home." Black and white chalk and pen and ink. Some illegible writing in margin.
- „ 38. Distant view of Windsor Castle. Pen and ink.
- „ 38a. Study for picture of classical embarkation scene. Water colour.
- „ 39. Study for a picture of the Thames at Windsor. Pen and ink.
- „ 40. Scene on a river. Pen and ink.
- „ 40a. Classical buildings on a river. Pen and ink and wash.
- „ 41. The Thames, with Windsor Castle in distance. Pen and ink.
- „ 41a. Group of classical buildings and shipping. Pen and ink and wash.
- „ 42. Rustic bridge, with castle seen through foliage. Pen and ink.
- „ 43. Bridge, with towers beyond. Pen and ink.
- „ 43a. Continuation of drawing on next page.
- „ 44. Study for a picture. Pen and ink.
- „ 45. Continuation of drawing on previous page.
- „ 45a. A small classical building on a river. Pen and ink.
- „ 46. A bend of the River Thames, with Windsor Castle (?) in distance. Pen and ink.
- „ 46a. Classical buildings, with shipping. Pen and ink.
- „ 47. A bend of the river. Pen and ink.
- „ 48. Group of trees with winding river. Pen and ink.
- „ 48a. Group of classical buildings, with shipping. Pen and ink and wash.

- Page 49. Bend of river, with Windsor Castle in distance. Pen and ink.
- „ 49a. A classical embarkation scene. Water colour. Part continued on to next page. Various alternative titles, &c., written above and below :—
“Jason : arrival at Colchis.
Ulysses : at Crusa.
Females dancing and crowning the rope (?) with flowers, or the Foreground Figures rejoicing. The left—the Priest attending to receive the Fleece. Jason and Argonauts on Board bearing the Fleece.
Ulysses with offering her to her Father.”
 (The design bears some resemblance to that of “Dido building Carthage.”)
- „ 50. Part of a landscape. Pen and ink.
- „ 50a. Study for a classical subject. Pen and ink.
 (Still more like the design of “Dido building Carthage.”)
- „ 51. The banks of a river. Pen and ink.
- „ 52. A river scene. Pen and ink.
- „ 52a. Classical figures dancing, &c. Pen and ink.
 In margin, *“Dido & Æneas. Nausicaï going to with the Nuptial Garments.”*
- „ 53. Wall with classical summer house at end of garden, giving on to river, with foliage and buildings beyond. Pen and ink.
- „ 54. Study for picture of “*Mercury and Argus*.” Pen and ink.
- „ 54a. Three classical figures dancing. Pen and ink.
- „ 55. Study for a landscape with classical figures. Pen and ink and wash, with white chalk—“*Phaeton’s Sisters by his Face*.”
- „ 55a. “*Latona and the Herdsmen.*
Phaeton’s Sisters.
Pan & Syrinx.
Salamacis and Hermaphroditus.”
- „ 56. Study for landscape, with figures. Pen and ink, wash and white chalk.
- „ 56a. “*Jacob and Esau.*
Jacob and Rachel.
Popes Pastoral or Gath’s
{ a Shepherd’s Boy, he seeks no better name
{ leading his Flock beside the Silver Thame
Laban searching for his Images.”
- „ 57. Study for “*Mercury and Herse*.” (Exhibited R.A. 1811.) Pen and ink.
- „ 57a. } Study for “*Mercury and Herse*” (?). Pen and ink.
- „ 58. }
- „ 58a. } Study for a classical picture. Pen and ink.
- „ 59. } In margin—
“Æneas and Evander.
Pallas & Æneas, departing from Evander.
Return of the Argo.”
- „ 60. Study for a classical picture. Pen and ink.

- Page 61. Blank.
 „ 61a. Study for a landscape composition. Pen and ink.
 „ 62. Blank.
 „ 63. Do.
 „ 63a. Classical building among foliage. Pen and ink.
 „ 64. Blank.
 „ 65. Do.
 „ 66. Do.
 „ 67. Do.
 „ 68. Do.
 „ 69. A river scene. Pen and ink.
 „ 70. Blank.
 „ 71. Do.
 „ 71a. Commencement of pencil sketch of a group of trees.
 „ 72. Blank.
 „ 72a. Houses, &c., on banks of river. Query at Twickenham.
 Pencil.
 „ 73. Blank.
 „ 74. Do.
 „ 75-81. Blank.
 „ 81a. Group of trees, with buildings beyond. Pencil.
 „ 82. Blank.
 „ 83. Do.
 „ 83a. Procession with dancing figures following effigy of
 “*Jacchus*”; also group of figures for “*Anthony &*
 Cleopatra.” Pen and ink.
 „ 84. Dancing figures, &c., following effigy of “*Jacchus*.”
 Pen and ink.
 „ 84a. “*Anthony & Cleopatra*” on barge on the Nile. Pen
 and ink.
 Inside end cover a pencil sketch of a reach of the
 Thames.

(68 leaves drawn on.)

1804-1806* (AET. 29-31).

XCI.—“HURSTMONCEUX AND PEVENSEY” SKETCH BOOK.

SCHEDULE NO. 155.

Sketch book bound in calf with two broken clasps.

Turner's label:—“23. *Coast. Lewes, Hurstmonceux, Pevensey, G.†, Winchelsea.*”

Paper, white, covered on both sides with wash of grey.

Size of page, $7\frac{1}{2} \times 5\frac{1}{2}$.

Water mark, “J. Whatman, 1794.”

The drawings are all in pencil, and in the majority of cases white chalk has also been used.

† Query Gnestling, near Winchelsea.

- Page 1. Blank.
- „ 2. Sand pits (?).
- „ 3. Distant castle seen through trees.
- „ 4. Landscape.
- „ 5. Skeleton of an animal. Exhibited drawings, No. 567*a*, N.G.
- „ 6. Skeleton of an animal. Exhibited drawings, No. 567*c*, N.G. Mr. Ruskin says these two sketches were “used in the ‘Liber Studiorum’ plate of the ‘Devil’s Bridge.’” (“The Little Devil’s Bridge, over the Russ,” R. 19, published 29th March, 1809.)
- „ 7. Landscape.
- „ 8. Buildings.
- „ 9. Building on crest of hill.
- „ 10. Sea coast.
- „ 11. Probably Pevensey Bay, with Beachey Head in distance.
- „ 12. A bay, with cliffs.
- „ 13. Houses and ruined castle. Probably Pevensey.
- „ 14. Circular towers. Do.
- „ 15. Ruined castle. Do.
- „ 16. Another part of walls of ditto. Do.
- „ 17. Do. do. Do.
- „ 18. Do. do. Do.
- „ 19. Do. do.
- „ 20. General view of same castle.
- „ 21. Distant view of do.
- „ 22. Group of trees on Pevensey Marsh.
- „ 23. Do.
- „ 24. Cliffs on sea coast, at Eastbourne.
- „ 25. Beachey Head.
- „ 26. The top of Beachey Head.
- „ 27. Beachey Head from the sea.
- „ 28. Beachey Head from the cliffs.
- „ 29. Pevensey Bay from near Willington.
- „ 30. Do. do.
- „ 31. Village, with church.
- „ 32. Landscape, with castle and houses in distance.
- „ 33. Castle on hill overlooking town.
- „ 34. Landscape with castle on hill in m.-d.
- „ 35. Another view of same castle.
- „ 36. Do.
- „ 37. Castle in distance.
- „ 38. Windmill with castle in distance.
- „ 39. Hurstmonceux Castle.
- „ 40. Do. and bridge.
- „ 41. Hurstmonceux Castle, front view.
- „ 42. Hurstmonceux Castle.
- „ 43. Do.
- „ 44. Do.
- „ 45. Do. in distance.
- „ 46. Do. do.
- „ 47. A tree.
- „ 48. Hurstmonceux Castle seen through trees.

| | |
|----------|---|
| | (Leaf torn out.) |
| Page 49. | Part of castle. |
| „ 50. | Part of the interior of castle. |
| „ 51. | Do. |
| „ 52. | Do. |
| „ 53. | Buildings among trees. |
| „ 54. | A mansion. |
| „ 55. | Buildings on distant hill. |
| „ 56. | Buildings and windmill on hill. Probably Winchelsea. |
| „ 57. | Another view of same place. |
| „ 58. | Do. |
| „ 59. | Sky. |
| „ 60. | Do. |
| „ 61. | Do. |
| „ 62. | A water wheel. |
| „ 63. | Do. |
| „ 64. | Ruined abbey (?). |
| „ 65. | Do. |
| „ 66. | Do. |
| „ 67. | Landscape, with building in distance. |
| „ 68. | Bodiham Castle, with wooden bridge in foreground. |
| „ 69. | Bodiham Castle. |
| „ 70. | Do. |
| „ 71. | Do. |
| „ 72. | Do. |
| „ 73. | Do. |
| „ 74. | Do. |
| „ 75. | Do. |
| „ 76. | Bodiham Castle in distance. |
| „ 77. | Do. |
| „ 78. | Interior of castle. |
| „ 79. | Kitchen of do. |
| „ 80. | Cellar of do. |
| „ 81. | Do. do. |
| „ 82. | Landscape with group of ruins in mid-distance. Query Bodiham. |
| „ 83. | Ruins of abbey (?). |
| „ 84. | Do. |
| „ 85. | Do. |
| „ 86. | Landscape. |
| „ 87. | Do. |
| „ 88. | Do. |
| „ 89. | Do. |
| „ 90. | A hillside. |
| „ 91. | Cliffs near sea, with distant headland. |
| „ 91a. | Near the sea. |
| „ 92. | Do. |
| „ 93. | Broken cliff. |
| „ 94-98 | Blank. |

(92 leaves drawn on.)

1804-1806.* (AET. 29-31).

XCII.—“SUSSEX” SKETCH BOOK.

SCHEDULE No. 150.

Sketch book, bound in calf, with two clasps, now broken.

Turner's label :—“35, *Sussex*.”

The binding has been broken, some of the leaves taken out, and the sequence of others disarranged.

Paper, white, stained some pages grey, others purple.

Water mark—“J. Whatman, 1794.”

Size of page— $8\frac{1}{2} \times 5\frac{1}{8}$.

Mr. Ruskin's endorsement :—“150. Book at Winchelsea. Grey coarse paper, bold outlines. 4 leaves taken out.”

All the drawings are in pencil : some also white chalk.

| | | |
|------|--------|---|
| Page | 1. | Blank. |
| „ | 1a. | } On the sea coast. |
| „ | 2. | |
| „ | 2a. | Part of bridge or embankment. |
| „ | 3. | Sheep passing over wooden bridge. |
| „ | 4. | Wooden bridge, with windmill and circular tower on hill beyond. Query Winchelsea. |
| „ | 5. | Winchelsea or Camber Castle. |
| „ | 6. | Road leading over a hill. |
| „ | 7. | Ruins on hillside. |
| „ | 8. | Ruins on hill in mid-distance. |
| „ | 9. | Windmill on hill near the sea. |
| „ | 10. | Road beside hill. |
| „ | 10a. | Landscape. |
| „ | 11. | Building on hill. Query Hastings Castle. |
| „ | 12. | Building on hill. Query Hastings Castle. |
| „ | 13. | A bay, from the cliffs. |
| „ | 14. | A bay, from the cliffs. |
| „ | 15. | Landscape. |
| „ | 16. | Landscape. |
| „ | 17. | Windmill on hill. |
| „ | 18. | Windmill on hill. |
| „ | 19. | Sea in distance. |
| „ | 20. | Landscape. |
| „ | 21. | House among trees. |
| „ | 22. | Landscape. |
| „ | 23. | House among trees. |
| „ | 24. | House among trees. |
| „ | 25-38. | Blank. |

- (13 leaves—stained purple—have been cut out here.)
 Page 39–42. Blank.
 (About 7 leaves here cut out.)
 (The following 4 leaves, 43–46, were found loose.)
 „ 43. Winchelsea. *See* “Liber” Plate (R. 42).
 „ 44. East gate, Winchelsea. *See* “Liber” Plate (R. 67).
 „ 45. Rye, Sussex.
 „ 46. River, with windmills on hill beyond. Probably at
 Rye.
 (28 leaves drawn on.)

1805–1807* (AET. 30–32).

XCIII.—“*HESPERIDES*” (1) SKETCH BOOK.

SCHEDULE No. 228.

Book, bound in boards, with two brass clasps.
 Paper, white, prepared with wash of grey, except
 the first and last two pages.
 Size of page, $10\frac{3}{8} \times 6\frac{3}{4}$.
 Water mark, “Haye & Wise, 1799.”
 Turner’s label at back, “71 H,” (“esperides Bk.” has
 been subsequently added by another hand).
 This book was lent to the University of Oxford in
 1878, and was entered in schedule as “6th extra
 piece.”
 Executor’s endorsement :—“No. 228. 41 in pencil,
 in colors and pen and ink.

(Sgd.) C. Turner.”

Mr. Ruskin’s endorsement :—“228. Book of very
 great value. Pen sketches for compositions and
 marines. Compare 142, 282.”

Below is written,—“two coloured out.

(Sgd.) R. N. W.”

On inside of cover, commencement of a pencil sketch of
 castle (probably Windsor) with foliage; also some illegible
 writing, in ink, about “*Fall of Rome*.”

Page 1. Commencement of pencil sketch of building with trees.

Written in corner, in ink :—

“*Varnish.*

Razor.

Blue black.

Bt. Sienna.

Fishing rod. Flies.

Pallet knife.

Shoes.”

- Page 1a. Studies of figures surprised. Pen and ink.
 „ 2. Trees with castle (probably Windsor) in mid-distance. Pencil.
 „ 2a. Some illegible writing in pencil.
 „ 3. Study for the “Hesperides,”—(at least the landscape background suggests the “Hesperides” but the figures point to another subject,—possibly one of the labours of Hercules). Pen and ink, and black and white chalk.
 „ 3a. Study for dragon in “*The Garden of the Hesperides.*” Pen and ink.
 „ 4. Study for classical composition, possibly “Mercury and Herse.” Pen and ink and wash. Part torn off leaf at top.
 „ 4a. Study for figures in “Dido and Æneas.” Pen and ink.
 „ 5. Study for picture of “Dido and Æneas.” (Exhibited R.A. 1814, and now in National Gallery [No. 494].) Pen and ink and wash.
 „ 5a. Studies for figures in “Dido and Æneas.” Pen and ink.
 „ 6. Do. Do.
 „ 6a. Do. Do.
 „ 7. Do. Do.
 „ 8. Study for part of “Hesperides.” Black and white chalk.
 „ 8a. Do. Do.
 „ 9. Do. Do.
 „ 9a. Study for “Hesperides.” Ink, pencil and white chalk.
 „ 10. Do. Pen and ink.
 „ 11. The Thames at Isleworth. (No. 70, in 1st Loan Collection as “River scene—colour.”)
 „ 12. Study for a picture of “London Bridge.” Water colour.
 (So far as I know this picture was not painted.)
 „ 13. Commencement of pen and ink drawing.
 „ 13a. Do.
 „ 14. Shipping with wharves and a church tower. Pen and ink and wash.
 „ 15. Study for design with same church tower in distance. Pen and ink and wash.
 „ 15a. A sailing boat. Pen and ink.
 „ 16. Study for picture of “Junction of Thames and Medway.” Pen and ink. *See* Oil paintings in possession of Mr. P. A. B. Widener, Philadelphia, and smaller versions at University Galleries, Oxford, and in National Gallery (No. 813).
 „ 17. Study for a sea-piece. Query “The Guardship at Nore.” Pen and ink and wash.
 „ 17a. Two sailing vessels. Pen and ink.
 „ 18. Group of sailing vessels, with distant town. Pen and ink.
 „ 18a. A three-masted vessel. Pen and ink.
 „ 19–21. Blank.
 „ 21a. Studies for picture of “Abingdon” (now in National Gallery, No. 485). Pen and ink.
 „ 22. Blank.
 „ 22a. Interior of blacksmith’s shop. Pen and ink.

- Page 23. Study for a figure subject. Pen and ink.
- „ 23a. Study for a figure subject; figures carousing. Pen and ink and wash.
- „ 24. Blank.
- „ 24a. Figures carousing. Pen and ink.
- „ 25. Blank.
- „ 25a. Figures in distress. Pen and ink.
- „ 26. Blank.
- „ 26a. Town by river, with trees in foreground. Pen and ink.
- „ 27. Blank.
- „ 27a. River scene with vessels. Pen and ink.
- „ 28. Blank.
- „ 28a. Study for “Apollo and Python.” Pen and ink.
- „ 29. Blank.
- „ 29a. Landscape with broken trees in foreground. Pen and ink.
- „ 30. Study for landscape composition. Pencil and pen and ink.
- „ 30a. Study for historical subject. Pen and ink.
- „ 31. Do. Do.
- „ 31a. Do. Do.
- „ 32. Blank.
- „ 32a. Study for historical subject. Possibly Diana and Actæon. Pen and ink.
- „ 33. Blank.
- „ 33a. Study for picture of Diana and Actæon. Pen and ink.
- „ 34. Blank.
- „ 34a. Group of figures with landscape. Pen and ink.
- „ 35. Blank.
- „ 35a. Study for a picture of Richmond Bridge. Pen and ink.
- „ 36. Blank.
- „ 36a. Study for a picture of Windsor Castle. Pen and ink.
- „ 37. Blank.
- „ 37a. Study for picture with bridge in mid-distance. *See* p. 35a. Pen and ink.
- „ 38. Women with children.
- „ 38a. Group of trees in bank of river, with buildings, &c., in distance. Water colour.
- „ 39. Blank.
- „ 39a. River scene, with barges. Water colour.
- „ 40. Blank.
- „ 40a. River scene, with rainbow. Water colour.
- „ 41. Study for sea-piece: Fishing boats and man-of-war. Water colour. *Cf.* “Meeting of Thames and Medway.” 2nd Loan Collection, No. 71.
- „ 42. Blank.
- „ 42a. River scene, with rainbow. Water colour.
- „ 43. Slight study of figures. Pen and ink.
- „ 44. Cattle fording river. Pen and ink.
- „ 44a. Cattle fording river, with glimpse of Windsor Castle in distance. Pencil.
- Inside of end cover, two studies of groups of figures with cattle. One in pen and ink, the other in pencil.

(42 leaves drawn on.)

1805-1807* (AET. 30-32).

XCIV.—“*HESPERIDES*” (2) SKETCH BOOK.

SCHEDULE No. 282.

Book, bound in boards, with two brass clasps.

Paper, white, prepared with washes of grey, except one or two leaves at beginning and end.

Size of page, $9 \times 5\frac{3}{4}$.

Water mark, “J. Whatman, 1801.”

Executor’s endorsement—“No. 282. Containing 24 leaves in pencil and pen and ink.

(Sgd.) H. S. Trimmer.

C. Turner.”

Mr. Ruskin’s endorsement—“282. Very valuable book of pen sketches for compositions. Death of Achelous, &c., may be shown as it is. Compare 142, 228.”

| | | |
|------|------|---|
| Page | 1. | Blank. |
| ” | 1a. | } Drawing of two tall trees. Pencil. |
| ” | 2. | |
| ” | 3. | Blank. |
| ” | 4. | Study for Lady Wantage’s “Walton Bridges.” Pen and ink. |
| ” | 4a. | Study for “Abingdon.” Pen and ink. |
| ” | 5. | Study for a composition. Do. |
| ” | 5a. | Study for Mr. Orrocks’s “Walton Bridges.” Pen and ink. |
| ” | 6. | Study for Lady Wantage’s “Walton Bridges.” Pen and ink. |
| ” | 6a. | Commencement of figure sketch. Pen and ink. |
| ” | 7. | Study for Lady Wantage’s “Walton Bridges” (?). Pen and ink. |
| ” | 7a. | A river scene, with boats and cattle. Pen and ink. |
| ” | 8. | Group of horses and figures on bank of river. Pen and ink. |
| ” | 8a. | Building (perhaps Windsor Castle) among trees. Pencil. |
| ” | 9. | Houses among trees. Pencil. |
| ” | 10. | Blank. |
| ” | 10a. | Commencement of slight pencil sketch. |
| ” | 11. | Windsor Castle, from the river. Study for one of the Petworth pictures. Pencil. |
| ” | 11a. | River scene. Pencil. |
| ” | 12. | Commencement of river scene. Pencil. |
| ” | 13. | Study for a picture of “ <i>Death of Achelous</i> .” Pen and ink and wash. |
| ” | 14. | Study for picture of “ <i>Death of Nessus</i> .” Pen and ink. |
| ” | 15. | Do. “ <i>Death of Liseus</i> (?)” Do. |
| ” | 16. | Do. “ <i>Dryope</i> .” Pen and ink. |
| ” | 17. | Do. “ <i>Birth of Adonis</i> .” Pen and ink. |

- Page 18. Study for a landscape composition. Pen and ink.
 „ 19. A classical building and trees. Pen and ink.
 „ 20. Do. do. Do.
 „ 21-34. Blank.
 „ 34a. Buildings, &c., on a hill near a river. Pencil.
 „ 35. Blank.
 „ 35a. Group of willows. Pen and ink.
 „ 36. Blank.
 „ 36a. River banks. Pen and ink.
 „ 37. Blank.
 „ 37a. Landscape sketch. Pen and ink.
 „ 38. Blank.
 „ 38a. "*Sutton Mills*." Probably Sutton Courtney, near Abingdon. Pen and ink.
 „ 39. Blank.
 „ 39a. "*Culem Bridge*." (Culham, near Abingdon.) Pen and ink.
 „ 40. Blank.
 „ 40a. Abingdon Bridge, with church spire. Pen and ink.
 „ 41. Bridge, with buildings beyond. Pen and ink.
 „ 41a. Landscape, with trees and river. Pencil.
 „ 42. Blank.
 „ 42a. Cattle in water. Pencil.
 „ 43. Buildings among foliage on banks of river. Pencil.

Inside end cover, a mansion on an eminence among trees beside a river. "*Wellingham*" or "*Walsingham*." Pencil.
 (28 leaves drawn on.)

1806-1807* (AET. 31-32).

XCV.—"THAMES, FROM READING TO WALTON" SKETCH BOOK.

SCHEDULE No. 160.

Roll sketch book, bound originally in paper covers. Only one of the covers has been preserved. It bears Turner's label—"Thames from Reading to Walton," and the Schedule Number, 160.

The leaves were all loose, and no record had been kept of their original sequence.

Paper, white.

Size of page, $10\frac{1}{8} \times 14\frac{3}{8}$.

Water mark, "J. Whatman, 1797."

- Page 1. View from hill; River Thames in middle distance. Pencil.
 „ 2. Wooden bridge, with church beyond. Query Whitchurch, near Pangbourne.
 „ 3. Distant view of same bridge and church.

- Page 4. View across river, with wooded hill beyond. Query Cliveden Woods.
- „ 5. Church among trees on bank of river.
- „ 6. Winding river in mid-distance, with hill in foreground.
- „ 7. View of town, with church, from hill.
- „ 8. Temple Island, Henley.
- „ 9. Windsor Castle (?) in distance, with Thames winding across mid-distance.
Or query Caversham Bridge, near Reading.
- „ 10. "*Shiplake*."
- „ 11. Temple Island, Henley (?).
- „ 12. River scene, with shipping. Water colour.
- „ 13. Benson or Bensington, near Wallingford (?). Water colour.
- „ 14. "*Benson*." Pencil.
- „ 15. Punt crossing river.
- „ 16. "*Pangbourne Lock*."
- „ 17. Church seen between trees.
- „ 18. "*Cleve Mill*." (Cleeve.)
- „ 19. "*Goring Church*."
- „ 20. Banks of the river.
- „ 21. Drawing of trunk and branches of a tree.
- „ 22. Three sketches of Walton Bridges.
- „ 23. Walton Bridges.
- „ 24. Richmond Bridge, Surrey. See oil painting, exhibited 1808, now at Dublin.
- „ 25. Trees on river bank, with distant church tower.
- „ 26. A mansion among trees on an eminence beside the river. Query Cliveden House.
- „ 27. Newark Abbey on the River Wey. Sir Ed. Tennant's oil painting seems based on this sketch.
- „ 28. Building among trees.
- „ 29. Church among trees. Dorchester Abbey Church.
- „ 30. Bridge in middle distance.
- „ 31. Willows by the river.
- „ 32. Ruins on hill in foreground, with winding river in distance.
- „ 33. On the Thames : Evening. Water colour.
- „ 34. Group of willows, &c., by the river.
- „ 35. Group of trees.
- „ 36. Figures in punt, cutting rushes.
- „ 37. Group of trees.
- „ 38. Town among trees in foreground. River and bridge in mid-distance ; a castle (? Windsor Castle) in distance.
Query Caversham Bridge, near Reading. Cf. p. 41.
- „ 39. Wallingford Bridge and Church.
- „ 40. A stone bridge with central arches of wood.
- „ 41. Another stone bridge, with temporary wooden structure at side. Caversham Bridge, near Reading.
- „ 42. Kew Bridge, with Brentford Eyot in foreground ; Strand-on-Green seen through arches of bridge. Water colour, faded in exposed parts. Was No. 52, in 3rd Loan Collection ; now withdrawn.

- Page 43. } Various sketches of stags. Pencil, with touches of
 „ 44. } colour. Oxford, 98—93a, and 99—93b. As these
 two leaves have been cut down it is impossible to be
 certain that they belong to this book. Page 43 though
 stuck down tight on cartridge has another drawing
 on the reverse side.
- „ 45. Scene on the Thames, with Windsor Castle on right in
 distance. Water colour. No. 151, in 1st Loan
 Collection.
- „ 46. Scene on the Thames. Water colour. Exhibited
 Drawings, No. 689, N.G., described (probably errone-
 ously) as “Bridge at Cowley, near Crediton.”
- „ 47. River scene. Water colour. Exhibited Drawings,
 No. 801, N.G.
- „ 48. House on bank of Thames; Sunset. Exhibited Draw-
 ings, No. 810, N.G.
- „ 49. Scene on the Thames, with barges and figures. Water
 colour. 2nd Loan Collection, No. 152. (Colour
 slightly faded.)

(48 leaves drawn on.)

1806-7* (AET. 31-32).

XCV (a).—KNOCKHOLT STUDIES.

See letter from Mrs. Wheeler (daughter of W. F. Wells) in Rawlinson's “Liber Studiorum,” pp. xii, xiii. (2nd Edition, 1906.)

A. Interior of Wells's Kitchen, Knockholt.

$10\frac{3}{4} \times 14\frac{1}{2}$. Oil on sized paper.

On back, in ink, “101. *Wells' Kitchen, Knockholt.*”

B. Park scene.

About $11 \times 14\frac{3}{4}$. Oil on sized paper.

On back, in ink—“102. *Chevening Park, Kent.*”

Exhibited Drawings, No. 812, N.G.

C. Interior of a Cottage.

$10\frac{3}{4} \times 14\frac{1}{2}$. Oil on sized paper.

On back, in ink, “103. *Interior of a cottage, Kent.*”

D. Chevening Park, Kent.

$10\frac{3}{4} \times 14\frac{1}{2}$. Oil on sized paper.

On back, in ink, “104. *Chevening Park.*”

Exhibited Drawings, No. 697, N.G.

E. An Evening Effect: Knockholt, Kent.

About $9\frac{1}{2} \times 6\frac{1}{2}$. Oil on sized paper.

On back, in ink, "106. *Knockholt, Kent.*"

F. Study of an Arm Chair.

About $8\frac{1}{2} \times 10\frac{1}{2}$. Oil on sized paper.

Exhibited Drawings, No. 563, N.G.

G. Mountainous Landscape, with Figures.

$10\frac{1}{4} \times 15\frac{1}{4}$. Oil on sized paper.

(There is nothing to connect this painting directly with Knockholt. But it seems to belong to the same period.)

(7 drawings.)

1807* (AET. 32).

XCVI.—"RIVER" SKETCH BOOK.

SCHEDULE No. 243.

Small sketch book, bound in calf, with one brass clasp.

Turner's label, "21. *River.*"

Paper, white. Water mark, "1806."

Size of page, $3\frac{3}{4} \times 6\frac{1}{4}$.

Executor's endorsement, "No. 243, containing 64 leaves. Pencil sketches, most on both sides.

(Sgd.) H. S. Trimmer.

C. Turner."

Mr. Ruskin's endorsement, "243. Early. Good for distribution."

Inside cover is written in pencil :—

*"J. M. W. Turner,
West End, Upper Mall,
Hammersmith."*

(*Notz.*—The earliest trace I have of this address is January, 1807; the artist left this address about 1811.)

- | | | |
|------|----|---|
| Page | 1. | Weeds. |
| " | 2. | Dock leaves, &c. |
| " | 3. | A stormy sky—"Sunny at bottom, Grey stormy and misty at top." |
| " | 4. | A sky, "Yellow lightest. Grey clouds." |
| " | 5. | Barges sailing. |
| " | 6. | A barge sailing. |

- Page 47. A castle (?) with cows in foreground.
(1 leaf torn out.)
- „ 48. A barge.
(Leaf torn out.)
- „ 49. Landscape.
- „ 49a. Deck of a barge.
- „ 50. Group of trees near river.
- „ 50a. "*Canal barge, man cooking.*"
- „ 51. Landscape, with figures seated, a horse and wagon near them.
- „ 51a. Blacksmith shoeing a horse.—"*Cock and Hen.*"
- „ 52. Canal, or river, scene.
- „ 52a. Group Mendicants.
- „ 53. Landscape with figures.
- „ 53a. Various figures.
- „ 54. Do.
- „ 54a. Figure of a man, with "*blue*" coat and "*fustian*" trousers.
- „ 55. A number of male figures seated and standing.
- „ 55a. Two women seated and two men standing.
- „ 56. Group of seated figures.
- „ 56a. A cottage interior with figures.
- „ 57. Figures at a meal.
- „ 58. Two barges.
- „ 59. Do.
- „ 60. A barge with sail set.
- „ 60a. Cattle near a bridge.
- „ 61. Blank.
- „ 61a. River scene, with distant castle or mansion.
- „ 62. Blank.
- „ 62a. River scene, with distant building.
- „ 63. Blank.
- „ 63a. River scene, with distant castle.
- „ 64. Blank.
- „ 64a. River scene, with distant castle.
- „ 65. Blank.
- „ 65a. Figures mowing.
- „ 65b. Blank.
- „ 65c. Female figures and one man haymaking.
- „ 66. Some almost illegible attempts at poetry.
- „ 67. } Blank.
- „ 68. }
- „ 68a. } Some almost illegible attempts at poetry.
- „ 69. }
- „ 69a. Haymakers, or gleaners.
- „ 70. }
- „ 70a. }
- „ 71. }
- „ 71a. } Almost illegible attempts at poetry.
- „ 72. }
- „ 72a. }
- „ 73. }
- „ 73a. }

- Page 74. }
 „ 74a. } Almost illegible attempts at poetry.
 „ 75. }
 „ 75a. Do. continued over inside of end cover.
 „ 76. “*More Park*,” near Rickmansworth. (Leaf probably
 torn out from between pp. 48 and 49.)
 (66 leaves drawn on.)

1807* (AET. 32).

XCVII.—“*WINDSOR, ETON*” SKETCH BOOK.

SCHEDULE No. 335.

Sketch book, bound in calf, with one brass clasp.

Turner's label—“*46, Windsor, Eaton.*”

Paper, white. Water mark, “J. Whatman, 180 . .”

Size of page, $4\frac{1}{4} \times 7\frac{3}{16}$.

Executor's endorsement—“No. 335. Contains
 48 sketches in Pencil and Colour.

(Sgd.) C. Turner.”

Inside cover, sketches of boats with sails.

- | | | |
|------|-----|--------------------------------------|
| Page | 1. | Windsor Castle, from the river. |
| „ | 2. | Do. do. |
| „ | 3. | Blank. |
| „ | 4. | Eton, from river. |
| „ | 5. | Windsor Castle and Eton, from river. |
| „ | 6. | Do. do. |
| „ | 7. | Do. do. |
| „ | 8. | Do. do. |
| „ | 9. | Do. do. |
| „ | 10. | Do. do. |
| „ | 11. | Windsor Castle. |
| „ | 12. | Do. |
| „ | 13. | Blank. |
| „ | 14. | St. George's Chapel, Windsor. |
| „ | 15. | Windsor Castle and Bridge. |
| „ | 16. | Windsor Castle. |
| „ | 17. | Do. |
| „ | 18. | Continuation of drawing on p. 17. |
| „ | 19. | Windsor Castle. |
| „ | 20. | Blank. |
| „ | 21. | Cows. |
| „ | 22. | Cows, some coloured. |
| „ | 23. | Barges, with sails. |
| „ | 24. | Do. |
| „ | 25. | Blank. |
| „ | 26. | Do. |
| „ | 27. | Female field hands. |
| „ | 28. | Male and female figures. |
| „ | 29. | Plough, with men and a horse |

- Page 30. Group of ploughmen and horses.
 „ 31. Horses and plough.
 „ 32-39. Blank.
 „ 39a. Landscape, with round tower of Castle.
 „ 40. Do. do.
 „ 41. Blank.
 „ 42. Sails of a barge.
 „ 43-46. Blank.
 „ 46a. Group of cows.
 „ 47. Cows.
 „ 48-50. Blank.
 „ 50a. Barges, &c., sailing.
 „ 51. Blank.
 „ 51a. Two barges racing.
 „ 52-57. Blank.
 „ 58. Houses, with trees.
 „ 59. Blank.
 „ 60. Houses, with trees.
 „ 61-66. Blank.
 „ 66a. Plough, with men and horses.
 „ 67. Blank.
 „ 67a. Deck of barge, with figures. “*Bargemen hanging up
 clouts, &c., on the shrouds—good incident to avoid
 the long line of shrouds.*”
 „ 68. Blank.
 „ 68a. Ploughmen and cattle.
 „ 69. Blank.
 „ 69a. Cattle.
 „ 70-81. Blank.
 „ 81a. Two men, with plough.
 „ 82. Blank.
 „ 82a. Plough, with horses and a man. “*Left handle the
 highest.*”
 „ 83. “*Discord, dire Sister :=of Ethereal Jove
 Coeval—hostile even to heavenly love &c.*”
 „ 83a. Another version of same lines.
 „ 84. Group of figures.
 „ 84a. Landscape, with cattle and bridge.
 „ 85. Blank.
 „ 85a. Sails of vessels.
 „ 86. Blank.
 „ 86a. A cow.
 „ 87. A cow. Water colour.
 „ 88. Group of cows.
 „ 89. Two cows. Mr. Ruskin has written in margin, in red
 ink,—“*Map of cow. Curious.*”
 „ 90. Vessels, with diagrams and measurements of sails.
 „ 90a. Cows.
 „ 91. Blank.
 „ 91a. Two horses grazing.
 „ 92. Sketches of river scenery. 4th Loan Collection, No. 21.
 Inside end cover, a slight sketch of sailing boat, and rough
 draught of some verses of poetry.

(51 leaves drawn on.)

1807* (AET. 32).

XCVIII.—"WEY, GUILDFORD" SKETCH BOOK.

SCHEDULE NO. 165.

Sketch book, half bound in calf.

Turner's label—"74, Wey, Guilford."

Paper, white.

Size of page, $7\frac{3}{16} \times 4\frac{9}{16}$.

Mr. Ruskin's endorsement:—"165. Valuable book of Compositions. Glaucus & Scylla on the back of Polyphemus study, which is cut out for Marl. H."

On inside of end cover is the following note:—

| | | |
|-----------------------------|------|----------|
| <i>Hampton</i> | 3 | |
| <i>Ripley</i> | 12—6 | |
| <i>Lock</i> | 2—6 | |
| <i>W.</i> | 1—6 | |
| <i>Guildford</i> | 10— | |
| | 2 | |
| <i>Boat</i> | 5 | |
| <i>Godalming</i> | 10—6 | |
| <i>Man</i> | 2 | |
| <i>1st Catch</i> | 3—6 | 2—12—6." |

| | | | |
|------|------|--|-----------------------|
| Page | 1. | Study for historical picture, " <i>Ascanius</i> ." | |
| " | 1a. | } Study for a picture of " <i>Dido & Æneas</i> ." | Pen and ink and wash. |
| " | 2. | | |
| " | 3 | Study for a picture of " <i>Ulysses & N.</i> " | Pen and ink and wash. |
| " | 3a. | Study for picture of " <i>Chryses</i> ." | Pencil. |
| " | 4. | Do. | do. |
| " | 5. | Study for picture of " <i>Ulysses & Polyphemus</i> ." | Pen and ink and wash. |
| " | 5a. | Study for picture of " <i>Chryses</i> " (or possibly " <i>Glaucus & Scylla</i> "). | Pen and ink. |
| " | 6. | Study for a landscape composition. | Pen and ink and wash. |
| " | 7. | Study for an historical subject. | Pen and ink and wash. |
| " | 7a. | Diagrams of boats with a square sail. | Pen and ink. |
| " | 8. | Boats running before the wind. | Pen and ink and wash. |
| " | 8a. | } More diagrams of boats. | Pen and ink. |
| " | 9. | | |
| " | 10. | Group of trees. | Pen and ink and wash. |
| " | 11. | Classical buildings among trees on river bank. | Pen and ink and wash. |
| " | 12. | Study for a landscape with classical buildings. | Pen and ink and wash. |
| " | 13. | } Do. | do. |
| " | 14. | | |
| " | 15. | Blank. | |
| " | 15a. | } A river scene, with houses on left and wooden bridge in mid-distance. | Pencil. |
| " | 16. | | |

| | | |
|-----------|---|---|
| Page 16a. | } | River scene, with buildings on right. |
| " 17. | | |
| " 17a. | } | River scene. |
| " 18. | | |
| " 19. | | Blank. |
| " 19a. | } | View of a town, with trees and bridge in foreground |
| " 20. | | and distant mountains. |
| " 20a. | } | View of town, with trees and bridge in foreground. |
| " 21. | | Pen and ink. |
| " 21a. | } | Do. do do. |
| " 22. | | |
| " 23. | | A fight or hunt in a wood. Pen and ink and wash. |
| " 24. | | Do. Pen and ink. |
| " 25-105. | | Blank. |
| " 105a. | | Ruins of Newark Abbey. Pencil. |
| " 106. | | Blank. |
| " 106a. | | Another view of ruins of Newark Abbey. |
| " 107. | | Blank. |
| " 107a. | | Another view of Newark Abbey. |
| " 108. | | Blank. |
| " 108a. | | Another view of Newark Abbey. |
| " 109. | | Blank. |
| " 109a. | | Landscape with distant hills. |
| " 110. | | Blank. |
| " 110a. | | Hill with ruins on top. Possibly St. Catherine's Hill, near Guildford. |
| " 111. | | Blank. |
| " 111a. | | Town in mid-distance among trees, with square tower in ruins above. |
| " 112. | | Blank. |
| " 112a. | | Another view of same town and tower. |
| " 113. | | Blank. |
| " 113a. | | Another view of same tower. |
| " 114. | | Blank. |
| " 114a. | | Hill with ruins, beside a river. Possibly St. Catherine's Hill. |
| " 115. | | Blank. |
| " 115a. | | Another view of same hill. |
| " 116. | | Blank. |
| " 116a. | | Another view of same hill. |
| " 117. | | Blank. |
| " 117a. | | Street of town, with church. Possibly Guildford. |
| " 118. | | Blank. |
| " 118a. | | River, with ruins on hill in distance. |
| " 119. | | Blank. |
| " 119a. | | Church among trees seen from river. |
| " 120. | | Blank. |
| " 120a. | | River scene. |
| " 121. | | Commencement of a sketch. |
| " 121a. | } | Row of trees beside river, with ruins in distance. |
| " 122. | | |
| " 122a. | } | Buildings, with clouds. |
| " 123. | | |
| " 123a. | } | Buildings, &c., beside a river. |
| " 124. | | |

| | | |
|------------|---|---|
| Page 124a. | } | Part of Windsor Castle. |
| „ 125. | | |
| „ 125a. | } | Thames Valley seen from Windsor Castle. |
| „ 126. | | |
| „ 126a. | | Part of Windsor Castle. |
| „ 127. | | Do. |
| „ 127a. | } | Windsor, from the castle. |
| „ 128. | | |
| „ 128a. | } | Windsor Castle, from the lock. |
| „ 129. | | |
| „ 129a. | | Eton, from the river. |
| „ 130. | | Blank. |
| „ 130a. | } | Windsor Castle, from the river. |
| „ 131. | | |
| „ 131a. | | Windsor Castle, from the river |
| „ 132. | | Blank. |
| „ 132a. | } | Windsor Castle. |
| „ 133. | | |
| „ 133a. | } | Do. |
| „ 134. | | |
| „ 134a. | | Do. |
| „ 135. | | Blank. |
| „ 135a. | | Windsor Castle. |
| „ 136. | | Blank. |
| „ 136a. | | At Windsor. |
| „ 137. | | Figure of man, seated. |
| „ 137a. | | Study for a classical subject. |
| „ 138. | | Landscape, with figures. Pen and ink and sepia. |

(58 leaves drawn on.)

1806-1808* (AET. 31-33).

XCIX.—“RIVER AND MARGATE” SKETCH BOOK.

SCHEDULE No. 312.

Sketch book, bound in calf, with one broken clasp.

Turner's label lost when covers were broken up and leaves dispersed.

Written in ink on one of the covers—“*The River and Margate.*”

Paper, white. Water mark, “J. Whatman, 1804.”

Size of page, $4\frac{1}{2} \times 7\frac{1}{2}$.

Executors' endorsement :—“No. 312. 89 leaves. Sketches in pencil and colors.

(Sgd.) H. S. Trimmer.
C. Turner.”

The leaves were numbered by Mr. Ruskin when the book was disintegrated.

Inside one cover, slight pencil sketch of a sailing boat, and, "4274—27 Sept. 1807" (? 22 September, 1803).

Inside other cover the following in ink :—

"Perhaps you have seen the following from the Examiner of to-day promising us a literal cudgeling unheard. I could wish the Constant Reader to be one of your Party to-day. Your turtle and venison might improve his taste, which appears at present a little splenic.

"So we may expect a thrashing unheard next Sunday. It is hard you cannot have a few friends to-day and if you please give them turtle soup and venison without giving umbrage to a constant reader who, by the following address to the Examiner of to-day to tickle up the Professors, seems to be splenic in affairs of taste."

The constant reader must be a sly rogue to know that you give turtle soup and venison to-day. Would he were one of the party to improve his taste."

- | | | |
|------|------|---|
| Page | 1. | Fishing boat, sailing. |
| " | 2. | Three fishing boats sailing. |
| " | 3. | Sailing boats. |
| " | 4. | On the river at Greenwich. |
| " | 5. | Boats at Greenwich. |
| " | 6. | Vessels sailing. |
| " | 7. | Do. |
| " | 8. | Fishing vessels off the coast. |
| " | 9. | Fishing boats and men-of-war. |
| " | 9a. | A town, with chalk cliffs beyond. Probably Margate. |
| " | 10. | Vessels under full sail. |
| " | 10a. | View of Margate (?) from the sea. |
| " | 11. | Vessels sailing. |
| " | 11a. | Fishing boats, &c., at sea. |
| " | 12. | Vessels sailing. |
| " | 13. | Do. |
| " | 13a. | Stormy sky. |
| " | 14. | Vessels sailing. |
| " | 14a. | Stormy sky. |
| " | 15. | Various vessels. Pencil, partly coloured. |
| " | 15a. | Cloudy sky. |
| " | 16. | Various vessels. Pencil, partly coloured. |
| " | 16a. | Cloudy sky. |
| " | 17. | Various vessels. Pencil, partly coloured. |
| " | 18. | Men-of-war's boats victualling—"Barrels, Hampers. Smock Frock, Red Cloak, Master's People. Red Jacket, &c." |
| " | 18a. | Continuation of drawing on p. 19. |
| " | 19. | Ships and boats. |
| " | 20. | Beginning of landscape sketch |
| " | 20a. | Study of sky. |
| " | 21. | Vessels at anchor. |
| " | 21a. | Clouds. |

- Page 22. Boats fetching provisions, &c., for vessels in the offing—
"Bread, Hay, Straw" in one boat; *"Beef, vegetables (?)*, *two Sheep, Fish"* in other.
- „ 22a. Sky.
- „ 23. Men-of-war (or merchantmen) surrounded by smaller craft.
- „ 23a. Boat on crest of wave.
- „ 24. Merchantmen at anchor.
- „ 25. Boats and fishing smacks, with a larger vessel beyond.
 Possibly related to Mr. G. J. Gould's *"The Nore."*
- „ 25a. *"Sun rise over the Hill."*
- „ 26. Fishing boats.
- „ 26a. Sky, with distant church tower.
- „ 27. Group of cows.
- „ 27a. Sky.
- „ 28. Vessels off the coast.
- „ 28a. Sky.
- „ 29. Vessels off the coast.
- „ 29a. Sky.
- „ 30. Distant coast-line and vessels.
- „ 30a. Sky.
- „ 31. Fishing boats and men-of-war, &c.
- „ 31a. Clouds.
- „ 32. Fishing boats sailing.
- „ 33. Do.
- „ 33a. } Men-of-war at anchor.
- „ 34. }
- „ 34a. } Vessels, with flat coast-line beyond.
- „ 35. }
- „ 35a. Men-of-war sailing.
- „ 36. Commencement of a sketch.
- „ 36a. Merchantman sailing.
- „ 37. Vessels off Greenwich.
- „ 38. Vessels off the coast.
- „ 39. Do.
- „ 40. Coast scene.
- „ 41. Do.
- „ 41a. Sunset over land—*"Beautiful Grey Purples. Light P. Brown, Bt. Sienna, &c."*
- „ 42. Coast scene.
- „ 42a. Church, &c., at Gravesend.
- „ 43. Sailing vessels.
- „ 43a. *"Gravesend."*
- „ 44. Gravesend and *"Tilbury."*
- „ 45. } Blank.
- „ 46. }
- „ 46a. Group of figures, &c., outside an inn (?).
- „ 47. Blank.
- „ 47a. Group of figures—*"Coach List."*
- „ 48. Groups of figures—*"Clerk of the Court. Chairman, Jury, &c."*
- „ 48a. Trees and distant buildings, on bank of river.
- „ 49. Blank.
- „ 49a. River scene, with town in distance.

- Page 50. Blank.
- „ 50a. River scene, with barges, &c.
 - „ 51. Blank.
 - „ 51a. Large vessels.
 - „ 52. Two vessels sailing.
 - „ 52a. Group of various sailing vessels.
 - „ 53. Vessels sailing.
 - „ 53a. } Town on coast. ? Ramsgate or Margate.
 - „ 54. }
 - „ 55. Mouth of Thames (?).
 - „ 55a. } Harbour and town. ? Ramsgate or Southend.
 - „ 56. }
 - „ 56a. Two views of coast, from the sea—“*Sheppey*,” “*Queensboro*,” “*Sheerness*,” and “*Medway*.”
 - „ 57. A fishing boat.
 - „ 57a. “*Southend*,” and a view looking along Essex coast to “*Foulness*” and “*Oxney Light*.”
 - „ 58. A ship at anchor, possibly Nore guardship.
 - „ 58a. The “*Nore Light*” ship.
 - „ 59. Several strips of coast-line—“*Sheppey*,” “*Minster*,” “*Sheerness*,” “*Entrance of Medway*,” “*Entrance of Thames—Essex side*.”
 - „ 59a. “*Guardship at the Nore*.”
 - „ 60. Blank.
 - „ 60a. Three views of coast—“*Dandelion and Birchington*,” “*Margate*,” and “*Margate*.”
 - „ 61. A sea piece.
 - „ 61a. Views of “*Reculver*” and “*Herne Bay*.”
 - „ 62. Fishing boats in a rough sea.
 - „ 62a. River scene off Gravesend (?).
 - „ 63. Boats in rough sea.
 - „ 63a. River scene off Gravesend. See picture of “*Gravesend*” described in a letter to Sir John Leicester of Dec., 1810.
 - „ 64. Man of-war taking in stores.
 - „ 64a. View of “*Sheerness*, *Thames and Medway* ;” also two sketches of a “*Hastings Herring Boat*.”
 - „ 65. Landscape sketch.
 - „ 65a. Road leading to castle and other buildings.
 - „ 66. Vessels sailing, with chalk cliffs and town in distance (probably Margate).
 - „ 66a. “*Purfleet*” in distance.
 - „ 67. Harbour with town.
 - „ 67a. Vessels off Greenwich.
 - „ 68. Boats at low tide.
 - „ 68a. } Shipping off the Tower.
 - „ 69. }
 - „ 69a. “*Rochester*.”
 - „ 70. Blank.
 - „ 70a. Another view of “*Rochester*.”
 - „ 71. Possibly a study for “*Walton Bridges*.”
 - „ 71a. } “*Cobham*.”
 - „ 72. }
 - „ 73. Waiter and two figures dining (?).

- Page 73a. Three sketches of poorly-clad girl.
 „ 74. Group of figures, one standing, the others seated.
 „ 74a. An interior with figures. ? An apothecary's or dentists'.
 „ 75. Two figures, &c.
 „ 75a. Part of seated figure and an interior.
 „ 76. Missing.
 „ 77. Group figures.
 „ 77a. An interior with "*Papers, Books, Crucibles, Pipkins, &c.*"
 „ 78. Blank.
 „ 78a. A mansion.
 „ 79. A sky.
 „ 79a. Ruined abbey (?) at "*Cobham.*"
 „ 80. Stormy sky.
 „ 80a. Ruins at Cobham.
 „ 81. "*Hastings Fish Market.*" (An oil picture of this subject was in possession of Sir A'lexander Acland-Hood, signed and dated 1810 (Christie's, 4th April, 1908), but the design is quite different.)
 „ 81a. Men-of-war and other vessels off the coast.
 „ 82. A ship.
 „ 82a. Road leading to a town.
 „ 83. "*Entrance of East Swale and Isle of Shepway;*" also "*East Church, Sheppey.*"
 „ 83a. Windmill and cottages.
 „ 84. Blank.
 „ 84a. Two views of a boat.
 „ 85. Diagram of a boat.
 „ 85a. Sketches and diagrams of boat, with measurements.
 „ 86. Designs for exterior of a studio.
 „ 86. Diagrams and measurements of a boat. In margin :—
 "Sails £10
 Mast 3
 Bows 1
 Brems (?) 2
 Rigging 5
 Iron 1
 Pump 1— 23."
 „ 87. Boats and sailing vessel off coast.
 (This leaf was found unnumbered.)
 The following two leaves probably belong to this book :—
 „ 88. Fishing boats racing past man-of-war.
 „ 88a. Group of large vessels.
 „ 89. "*Ship's Boat and Fishing Boat Foul.*" Oxford, 157-142b.
 „ 90. Sunset from river, with distant church. Colour notes on sky—"Warm, Grey, Blue G., warm light, &c."; also "*Sun like an Egg's Yolk.*"
 Reverse—Group of boats, ships, &c.
 Oxford, 155a-58.

(89 leaves drawn on.)

1807 (AET. 32).

C.—SPITHEAD SKETCH BOOK.

SCHEDULE No. 329.

Sketch book, bound in calf, with one brass clasp.

Turner's label on back,—“*Shipping*.”Written in ink on one of covers,—“*River Thames. Margate*” (the “*Margate*” crossed out).

Paper, white. Water mark, probably 1805 (see p. 40).

Size of page, $4\frac{1}{2} \times 7\frac{3}{8}$.

Executor's endorsement,—“No. 329. Contains 64 leaves in pencil and pen and ink.

(Sgd.) C. Turner.”

Inside one of the covers the following details are written in pencil :—

| | | |
|------------|---------------------------|-----|
| “No. 6920. | 13 Nov, 1807. | 50 |
| N. Note.* | | 100 |
| 3637. | 8 Aug ^t 1807. | 10 |
| 6611. | 6 Sep. 1807. | 10 |
| 36497. | 22 Sep ^t 1807. | 1 |
| 20500. | 17 Sep. 1807. | 1.” |

Also draught of some lines on “*Hindhead, the cloud-capt.*”

Inside the other cover and on fly-leaf the following verses in ink :—

“Come on Time (nay that I troth
 Gaffer, thou comest on fast enough
 Wing'd foe to feathered Cupid.
 But tell me Sandman ere thy trains
 Have multiplied (?) upon my brains
 So thick to make me stupid.
 Tell me Death's Journeyman ! but no
 Hear thou my speech I will not grow
 while I try it.
 For though I mock thy flight 'tis said
 Thy forelock fills me with such dread
 I never take thee by it.
 List then, old is, was and then to be
 I'll state accounts 'twixt me and thee.
 Thou gave me first the measles,
 With teething would have taken me off
 Then mad'st me with the hooping cough
 Thinner than fifty weazles.
 Thou gav'st smallpox, the Dragon now
 That Jenner combats in a cow
 And then some seeds of knowledge
 Grains of grammar, which the
 Of pedants thrash upon our tails
 To let in for a college.

* Probably Navy Note.

*And when at Christ Church 'twas thy sport
To rack my brains with slow filled (!) port
And lectures out of number.
There fresh men Folly quaffs and sings
While graduate dullness clogs thy wings
With mathematic wonder. &c.*

Also the following list, not in Turner's handwriting :—

| | | | | |
|--------|--------|---------|--------|-----------|
| " One. | 17914. | 14 Oct. | 1807. | |
| One. | 8250. | 15 Oct. | 1807. | |
| One. | 18980. | 10 Nov. | 1807. | |
| One. | 1609. | 9 Feb. | 1807. | |
| One. | 2241. | 23 Sep. | 1807. | |
| One. | 13953. | | | |
| One. | 18591. | 21 Aug. | 1807. | |
| Two. | 11336. | 10 Sep. | 1807. | |
| Two. | 15169. | 12 July | 1807. | |
| Two. | 13457. | 11 June | 1807. | |
| Two. | 8757. | 8 Sep. | 1807. | |
| Two. | 14044. | 26 Aug. | 1807. | |
| Ten. | 3142. | 20 Nov. | 1807. | P. Paine. |
| Ten. | 7072. | 22 Aug. | 1807. | |
| Five. | 4276. | 26 June | 1807. | |
| Five. | 1336 | 25 Nov. | 1207." | |

- Page 1. Bow and stern of man-of-war. Paint on bulwarks described as "*light*," "*yellow*," "*yellow*." Pen and ink.
- „ 2. Bow and sterns of men-of-war. Parts of paint, "*yellow*," "*blue*" and "*white*." Pen and ink.
- „ 3. Men-of-war entering Portsmouth Harbour. Pen and ink.
(Picture of "Danish ships entering Portsmouth Harbour" in Turner's studio, May, 1808.)
- „ 4. Shipping off Portsmouth. Pen and ink.
- „ 5. Blank.
- „ 6. Men-of-war entering Portsmouth Harbour. Pencil.
See picture of "Spithead: Boat's Crew recovering an Anchor," N.G. 481.
- „ 7. Man-of-war sailing.
- „ 8. View of the coast.
- „ 9. Men-of-war at anchor.
- „ 10. Sailing boats off the coast.
- „ 11. Fishing boat in foreground, with men-of-war saluting in the distance. Pen and ink.
- „ 12. Men-of-war at anchor. Pen and ink.
- „ 13. Group of vessels sailing. Pencil.
- „ 14. Men-of-war at anchor. Pen and ink.
- „ 15. Vessels sailing. Pencil.
- „ 16. A choppy sea. Pencil.
- „ 17. Men-of-war at anchor. Pen and ink.—"*Flag of the Admiral light (?) on the sky.*"
- „ 18. Men-of-war at anchor; sun setting. Pen and ink.
- „ 19. Evening. Pencil.
- „ 20. Hind Head Hill. Pencil.

- Page 21. Hind Head Hill. Pencil.
 „ 22. Do. Do.
 „ 23. Hind Head Hill in distance. Pencil.
 „ 24. Men-of-war.
 „ 25. Do.
 „ 26. Distant line of hills.
 „ 27. Men-of-war in Portsmouth Harbour. See N.G. 481.
 „ 28. Do. Do.
 „ 29. Do. Do.
 „ 30. Do. Do.
 „ 31. Blank.
 „ 31a. Women stooping.
 „ 32. A market place.
 „ 33. Do.
 „ 34. Houses and trees with church tower (?) in distance.
 „ 35. Blank.
 „ 35a. Men with wagon, hoe, &c., in a field, with same tower
 in distance.
 „ 36. Blank.
 „ 36a. Sower, &c., beside a gate, with church in distance.
 „ 37. Blank.
 „ 37a. Men with wagon and horses.
 „ 38. Men ploughing.
 „ 39. Horses.
 „ 40. Plough-men and horses.
 „ 41. Cows.
 „ 41a. Sunset on river.
 (Leaf torn out.)
 „ 42. Group of clouds.
 „ 43. Do.
 (Leaf cut out.)
 „ 44. Landscape design (probably a copy), with kneeling
 figure and an angel (?) in foreground.
 „ 45. Tree, with part of a landscape.
 (Two leaves out.)
 „ 46. Group horses and pigs.
 „ 47. Men hedging and ditching. See “Liber ” plate
 (R. 47) ; also sepia drawing for engraving, No. 508,
 N.G.
 „ 47a. A street, with hills beyond. Perhaps Guildford.
 „ 48. Blank.
 „ 48a. “Hind Head.”
 „ 49. Sunset on river.
 „ 49a. Hind Head. See “Liber ” plate (R. 25) ; also sepia
 drawing for engraver, No. 489, N.G.
 „ 50. A landscape sketch.
 „ 50a. Hind Head.
 „ 51. Blank.
 „ 51a. Hind Head in distance.
 „ 52. Blank.

- Page 52a. A water mill. See "Liber" plate (R. 37); also drawing for engraver, No. 505, N.G.
- „ 53. Blacksmith shoeing a horse.
- „ 54. Do. pony.
- „ 54a. Cottage interior, with figures—" *Woman frying. Boy looking. . . Children at tub, a girl beating the barrel, &c.*"
- „ 55. Interior, with figures.
- „ 55a. " *W(oman) cutting turnips. Interior of a Barn. Cows eating at the entrance, &c.*"
- „ 56. A " *Wheelwright's* " yard.
- „ 56a. Cottage interior, with figures.
- „ 57. Blank.
- „ 57a. A " *Pigg's sty.*"
- „ 58. Blank.
- „ 58a. " *Joueuse d'Osselets. No. ex. of superbe exalted imagination, sublime inspiration, simple nature yet the type of the gracefull where the physionomy, &c.*"
- „ 79. Woman stooping, with figure looking on.
- „ 60. Blank.
- „ 61. An inn, with trees.
- „ 62. Do.
- „ 63-65. Blank.
- „ 65a. A fishmonger's stall.
- „ 66. Figures seated.
- „ 67-69. Blank.
(Leaf torn out.)
- „ 70. Study for picture of "Sun rising through Vapour." Pencil. Not the National Gallery picture, but an oil painting once in Farnley Collection (Chr. 1890), and now in possession of Mrs. Johnstone Foster.
- „ 70a. Hind Head Hill in distance.
- „ 71. Rough draft of some lines of verse.
- „ 71a. " *Liphook* "—" *Cow rambling among furze (?)*."
- „ 72. Blank.
- „ 72a. Distant view of St. Catherine's Hill, Guildford.
- „ 73. Blank.
- „ 73a. St. Catherine's Hill. See "Liber" plate (R. 33); also sepia drawing for engraver, No. 491, N.G.
- „ 74. Blank.
- „ 74a. St. Catherine's Hill.
- „ 75. Blank.
- „ 75a. St. Catherine's Hill.

(68 leaves drawn on.)

1806-1808* (AET. 31-33).

CI.—“BOATS, ICE” SKETCH BOOK.

SCHEDULE No. 319.

Sketch book, bound in calf, with one brass clasp.

Labelled by Turner—“51. *Boats, Ice.*”

Paper, white. Water mark, “1805.”

Size of page, $4\frac{1}{4} \times 7\frac{1}{16}$.

Executor's endorsement—“No. 319. Contains 35 leaves. Pencil sketches.

(Sgd.) H. S. Trimmer.

C. Turner.”

Mr. Ruskin's endorsement—“319. Some precious sky and boat studies. Five leaves cut out.”

Attached to inside of cover is the dried skeleton of a leaf.

| | | |
|------|--------|---|
| Page | 1. | Sailing boats. |
| „ | 2. | Do. |
| „ | 3. | Do. |
| „ | 4. | A sunset. |
| „ | 5. | Blank. |
| „ | 5a. | “16 Feet — wanting 5 Inches 8 Feet — w—— 1 — |
| | | <hr/> |
| | | 13 F. 9 |
| | | 6 F. 10.” |
| „ | 6. | Sun setting. |
| „ | 7. | Sunset. |
| „ | 8. | Do. |
| „ | 9. | Barges, with church tower in distance among foliage; sun setting. Written on sky, above the setting sun —“ <i>Fire and Blood.</i> ” |
| „ | 10. | Vessels sailing. Written over parts of sky—“ <i>Warm, Blue, Greenish Grey yet yellowish at bottom, &c.</i> ” |
| „ | 11. | Group of fishermen. |
| „ | 12. | River scene. Written over water—“ <i>Greenish Black in Shadow,</i> ” and “ <i>Ice white and grey.</i> ” |
| „ | 13. | Group fishermen. |
| „ | 14. | Barges frozen up. |
| „ | 15. | Masses of ice. |
| „ | 16. | Barge frozen up. |
| „ | 17. | Vessel among ice. |
| „ | 18. | Vessel among ice. Oxford 159-146a, described as “The Inscrutable!” |
| „ | 19-20. | Blank. |
| „ | 21. | Two vessels at sea. |
| „ | 22. | Vessels sailing. |
| „ | 23. | Do. |
| „ | 24. | Do. |

- Page 25. Vessels sailing.
 „ 26. Do.
 „ 27. Do.
 „ 28. Stormy sky.
 „ 29. Boats and sailing vessels.
 „ 30. Do.
 „ 31. *“Fleet of Fishermen. Smelting.”*
 „ 31a. Sketch of men in rowing boat, and the following description :—*“One throws out the net—then rows round and while is pulling up another net runs out, so one net is always down.”*
 „ 32. Sailing vessels.
 „ 32a. } Group fishing boats.
 „ 33. }
 „ 34. Vessels sailing.
 „ 35. Boats, with sails set.
 „ 36. Blank.
 (One leaf torn out.)
 „ 37. Vessels sailing.
 „ 38. Fishing boat sailing.
 „ 39. Two fishing boats sailing side by side—*“Boat behind throwing the spray R . . by the one in shade.”*
 „ 39a. A sky.
 „ 40. River scene, with rainbow.
 „ 41. Boats sailing.
 „ 42-59. Blank.
 „ 59a. Two boats sailing.
 „ 60-85. Blank.
 „ 85a. Rough draft of some lines of poetry.
 „ 86. Do. do.
 „ 86a. Do. do.
 „ 87. Blank.
 „ 87a. Rough draft of lines of poetry.
 „ 88. Do. do.
 „ 88a. *“Reflection in water tho’ the real shadow (?) is nearly the same from the plane of the Horizon in near objects, yet when the whole of the light lays behind it frequently streaks (? strikes) a shade 3 times its height.”*
 The following four leaves possibly belong to this book :—
 „ 89. Ploughing scene, with horses.
 „ 90. Do.
 On back : A sunset, with description of colours.—
“Orpiment edge round the sun.”
 „ 91. Studies of cows, seated and standing.
 On back : More cows.
 „ 92. Two cart horses.
 3rd Loan Collection, No. 123, as *“Four Studies : Cattle and Horses.”*

(42 leaves drawn on.)

1808* (AET. 33).

CII.—GREENWICH SKETCH BOOK.

SCHEDULE 207.

Small pocket book, bound in red leather, with one brass clasp.

Turner's label—"62 ———."

Paper, white.

Size of page, $3 \times 4\frac{1}{2}$.

Executor's endorsement, "No. 207. This book contains 34 sketches in pencil on both sides of the leaves.

(Sgd.) C. Turner."

Mr. Ruskin's endorsement, "207. Interesting MSS. and some stag groups."

On inside of one cover is a study in pen and ink for the Farnley picture of "Pilot hailing a Whitstable Hoy."

Inside other cover is the following record of drawings made, or to be made, for Mr. Fawkes :—

"4 *Proofs of Liber Studiorum.*

Mill. Sketch.

Per Contra

1 *Mill. Drawing*

C. Draft. Feb. 20. £100.

2 *Bardon Tower*

3 *Farnley*

4 *Gordale*

5 *Rocks*

7 *Weathercote*

8 *Geneva*

9 *Bolton*

10 *Thun.*"

Page 1. The following in ink :—

| | | |
|--------------------------------------|-------------------|------------------|
| " <i>Sir Will^m Forbes</i> | } $29\frac{1}{2}$ | <i>Storm</i> |
| <i>Parliament Square</i> | | |
| <i>Edinbro'.</i> | | |
| | $22\frac{1}{2}$ | <i>lightning</i> |
| | | <i>Ruins.</i> |

Ed. Swinburn, Esq^r 40 Gⁿ Grenoble.

Sir Tho^s Gage. 10 G^s

Ed. Lascelles. Fort Rock. 60 G.

Ld. Essex. Cashiobury. 40

Duke of Argyle. Inverary Castle. 60."

And the following in pencil :—

"*T.G. at Mr Wilson. Swan.*

Arundel St. Strand.

Freehold Cottage 80, 120, 300.

Warborough. $\frac{1}{2}$ a mile

of Thame and Thames

$\frac{1}{2}$ of Road Turnpike. 30 King St

Golden Square."

Page 1a. Draft of verses in ink :—

*" O Gold thou parent of Ambition's ardent blush
Thou urge the brave to utmost danger rash
The rugged terrors of the Northern main
When frost with untold rage does widely reign
The long lost sun below the horizon drawn
Tis twilight dun, no crimson blush of morn
The deep'ning air in frozen fetters bound
Gives up to cheerless night the Expanses round, &c."*

„ 2. Draft of verses.

„ 2a. Do.

„ 3. *" Few the sweets that Autumn yields
The enfeebled Bee forsakes the fields
The drooping year, the shorten'd day
No glittering rays o'er fallows play, &c."*

„ 3a. Draft of lines of poetry.

„ 4. Do.

„ 4a. Do.

„ 5. Do.

„ 5a. Do.

„ 6. Do.

„ 6a. Do.

„ 7. Do.

„ 7a. Do.

„ 8. Do.

„ 8a. Do.

„ 9. Do.

„ 9a. Do.

„ 10. Do.

„ 10a. Do.

„ 11. Do.

„ 11a. Do. *" Invocation of Thames to the
Seasons—upon the Demolition of Pope's House—
O Seasons fair, guard Thompson's Shrine
He sung the charms of Seasons prime
With watery-may his bays entwine
While Phebus o'er our Vallies shine.
High then the Coral shell yet fill
With distant Thames translucent rill
With Memory sweet and thrush's thrill
Yet his lyre with Summer breezes fill."*

„ 12. Another version of these lines.

„ 12a. Draft of three lines of verse.

„ 13. Draft of lines of verse.

„ 13a. Do.

„ 14. Do.

„ 14a. Do.

„ 15. Some remarks about light and shade.

„ 15a. Fishing boat with sails.

„ 16. A note on reflected light.

„ 16a. Continuation of drawing on p. 17a.

Page 17. Note on reflected light--

“——— *Rembrandt is a strong instance of caution as to reflected light and Correggio (?) to refracted light. Two instances of the strongest class may be found in the celebrated pictures of the Mill and la Notte.*”

„ 17a. River scene (continued on p. 16a).

„ 18. Group of fishing boats.

„ 19. (Continued from p. 17.)

“*The Mill has but one light, that is to say, upon the mill, for the sky altho' a greater body or mass is reduced to black and white yet is not perceptible of sun's ray by any indication of form, but rather a glow of approaching light, but the sails of the mill are loaded with the ray, while all below is lost in un gloom without the value of Reflected light which even the sky commands; and the ray upon the mill insists upon, while the $\frac{1}{2}$ gleam upon the water admits the reflection of the sky. Ev twilight is all reflection but in Rembrandt it is all darkness and gleam of light, &c.*”

„ 19a. The Thames from Greenwich.

„ 20. Note on reflections continued from p. 19.

„ 20a. } Buildings at Greenwich.

„ 21. }

„ 21a. } Do.

„ 22. }

„ 22a. Thames from Greenwich.

„ 23. Manuscript note in pencil.

„ 23a. Draft of verses.

„ 24. Draft of verses.

„ 24a. “*Error in the Paul at Lyistria. The Pediment is not shown altho' the side of the Building is, &c.*”
(Leaf torn out.)

„ 25. “*13 Feet 7 to the inside of Pannell moulding, &c.*”

„ 25a. Greenwich Hospital.

„ 26. Study of dock leaves.

„ 26a. } Buildings at Greenwich.

„ 27. }

„ 27a. Portion of Greenwich Hospital.

„ 28. Note on light and shade.

„ 28a. } Notes on perspective.

„ 29. }

„ 29a. Group of fishing boats.

„ 30. Building on hill. ? Observatory at Greenwich.

„ 30a. Figures fishing.

„ 31. Two vessels sailing.

„ 31a. A snow scene.

„ 32. Stags.

„ 32a. Men at work in a punt, “*driving down Lamprey's stops.*”

„ 33. Lines of verse.

„ 33a. } Figures in a boat, with church tower. Possibly Bray

„ 34. } Church.

- Page 34a. A wooden bridge.
- „ 35a. } On the river.
- „ 36. }
- „ 36a. Barges.
- „ 37. Blank.
- „ 37a. Diagrams of sails, and notes.
- „ 38. Blank.
- „ 38a. Men fishing in boats.
- „ 39. *“ Scarce the dappled morn does rise
 But Music sweet ascends the skies
 The soaring Lark with fluttering wing.
 Does sweet her early matins sing.

 With tones at Evening’s hour
 Sweet Philomel resumes her power
 The echoing woods, the moonlight gleam
 With silver radiance gilds the stream.

 The darkened heath once gay with Green
 The feathered songsters hail their Queen
 Impassioned spread their spotted wings
 And Love with Music’s influence sings.

 O calmly sweet inspiring power
 Shine on my low but anxious bower
 Lulled with harmonious melody to rest
 Let not one angry moment wound my breast.”*
- „ 39a. Vessels sailing.
- „ 40. Some lines of verse.
- „ 40a. Vessels sailing.
- „ 41. Draft of lines of verse.
- „ 41a. } River scene.
- „ 42. }
- „ 42a. Vessels sailing and some lines of verse.
- „ 43. Two stags feeding.
- „ 43a. Thames barges sailing.
- „ 44. Group of stags.
- „ 44a. River scene.
 (Leaf torn out.)
- „ 45. Draft of verses.
- „ 45a. Do.
- „ 46. Do.
- „ 46a. } The Thames at Greenwich ; Custom House on right.
- „ 47. }
- „ 47a. } Thames from Greenwich Park.
- „ 47b. }
- „ 47c. Greenwich, from the Park.
- „ 48. Blank.
- „ 48a. } Thames, from Greenwich.
- „ 49. }
- „ 49a. Group of stags.
- „ 50. Blank.
- „ 50a. Boats and wharves.
- „ 51. River scene.

Page 52. List of drawings for Mr. Fawkes :—

“ *Mill. finished*
Mill. sketch
Bardon Tower
Armutic Rock
Farnley
Gordale
Strid
Weathercote
Bolton Abbey West
Lac de Thun
Lac de Geneve
Pel (possibly “PsV.,” i.e. Pisse Vache)
Bonneville
Ingleboro
Bolton
Blair’s Hut
Stourback
Mt. Blanc
Vevay
Grundelwald
Brintz.”

- „ 52a. } Thames opposite the Custom House at Greenwich.
 „ 53. }
 „ 53a. Thames at Greenwich.
 „ 54. Draft of lines of verse.
 „ 54a. River at Greenwich.

(38 leaves drawn on.)

1808* (AET. 33).

CIII.—“TABLEY” SKETCH BOOK, No. 1.

SCHEDULE No. 272.

Sketch book, bound in boards.

Paper, white. Water mark, “J. Whatman. 1801.”

Size of page, $8\frac{1}{16} \times 11\frac{1}{16}$.

Executor’s endorsement—“No. 272. 25 leaves.
 One in Colours. Bistre.”

The covers were broken off, Turner’s label destroyed, and the leaves dispersed. No record was kept of the original sequence of the pages.

Inside one of the covers the following is written in pencil—

“ 5 *Plague.*
 10 *Plague*
Deluge
Echo and Nar.
Pyramis and Thisbe.
Dido & Eneas
Hero & Leander” ;

also a sketch in pencil of a bluebell and a small plant with purple flowers.

- Page 1. River winding through valley, with distant hills. Possibly the River Ribble, with Ingleborough and Whernside in distance.
- „ 2. Town beside a lake or river, with distant mountains.
- „ 3. A ruined building among mountains.
- „ 4. Stormy cloud effect.
- „ 5. "*Giggleswick*" (on Ribble), with Ingleborough in distance.
- „ 6. Whalley Bridge and Village. (Oxford, 63-162*a*, as "Bridge and Village.")
- „ 7. Continuation of drawing of Whalley Bridge, &c., on page 6.
- „ 8. Whalley Bridge. *See* Lady Wantage's picture of "Whalley Bridge, and Abbey, Lancashire. Dyers washing and drying Cloth." Exhibited at R.A., 1811. (Oxford, 64-162*b*, as "Bridge, with Figures.")
- „ 9. Group of cattle on banks of river, with Whalley Bridge and Abbey in distance.
- „ 10. Malham Cove. *See* water colour, Agnew's Gallery, February, 1908.
- „ 11. Buildings beside a wooden bridge.
- „ 12. Three arches of a bridge, with part of a fourth showing.
- „ 13. ? Valle Crucis Abbey, with Dinas Bran in distance.
- „ 14. Ruins of an abbey on river bank, with mountains beyond. Possibly Valle Crucis.
- „ 15. River among mountains.
- „ 15*a*. } Tabley House, from the lake. Sir John Leicester's
- „ 16. } yacht is on the lake, and men are fishing there.
- „ 17. Another view of Tabley House, from the lake.
- „ 18. View of Tabley House, &c., similar to that on pp. 15*a* and 16. Oil colour. The leaf appears to have been folded up after the painting was executed, thus cracking the paint along the creases.
(Two slightly different views of Tabley House were exhibited R.A., 1809.)
- „ 19. Town and bridge among trees, with distant mountains.
- „ 20. Buildings among trees, with distant mountains.
- „ 21. Study in sepia for a "Liber" subject. Exhibited Drawings, No. 514, N.G.
- „ 22. Scene in Lancashire or North Wales. Oil colour and pen and ink on sized paper. Exhibited Drawings, No. 766, N.G.
- „ 23. A Mill (?) among mountains.
- „ 24. Women washing clothes on banks of lake (or river), with mountains in distance.
- „ 25. "*Corner of Ribblesdale Leap*." 5th Loan Collection, No. 42.
- „ 26. River and bridge. 5th Loan Collection, No. 41.
- „ 27. Man fishing in punt.

(27 leaves drawn on.)

1808* (AET. 33).

CIV.—"TABLEY" SKETCH BOOK, No. 2.

SCHEDULE No. 291.

Sketch book, bound in calf.

Turner's label—"28. *Tabley*."

Paper, white.

Size of page, $3\frac{7}{8} \times 6\frac{5}{16}$.

Executors' endorsement—"No. 291. Contains 55 leaves. Pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner."

Mr. Ruskin's endorsement—"291. Book of high value, of middle time, for distribution. Some cattle pieces in middle very beautiful."

(Note.—Although the book is labelled "*Tabley*" by Turner, it does not appear to contain any sketches of *Tabley House*; see, however, p. 70*a*. Possibly the excursion into Merionethshire may have been undertaken from *Tabley House*.)

On fly-leaf rough sketch of stormy sky.

Page 1. Seven-eighths of leaf torn away; on remaining fragment is written in pencil:—

"1 *Pr of Stockings*1 *Waistcoat*2 *Shirts*1 *Trousers*1 *Cravat*."

- „ 2. Stormy sky. "*Sun breaking through darkness, &c.*"
- „ 3. Grotesque figure fishing in river, with distant bridge and mountains. *
- „ 4. An interior, with two men and dogs.
- „ 4*a*. In ink—
" *Fishing Rod, Great Coat, Box coats.*
 Painting Box. Canvas."
- „ 5. Various figures.
- „ 6. Do.
- „ 7. An interior, with figures.
- „ 7*a*. } Do.
- „ 8. }
- „ 8*a*. } Do. " *Bacon on the rack, &c.*"
- „ 9. }
- „ 10. Single-arched aqueduct or road connecting hills—
" *Glin.*" ? Ponty Glyn, near Corwen.
- „ 11. Road running along side of mountain.
- „ 12. Do. do.
- „ 13. One-arched bridge thrown over mountain gorge, seen from below.

- Page 14. Plateau among mountains ; coaching party halting.
 „ 15. Road running along mountain side.
 „ 16. Do. do.
 „ 17. Road running along mountain side, with one-arched
 bridge in middle distance.
 „ 18. Road running along mountain side.
 „ 19. Group of cattle resting.
 „ 20. Mill among the mountains.
 „ 21. Among the mountains.
 „ 22. A mountain pass.
 „ 23. Rocky scene.
 „ 24. Mountain scene.
 „ 25. Do.
 „ 26. Water mill (?) among the mountains.
 „ 26a. Flat stretch of country, with distant range of hills.
 „ 27. One-arched bridge across stream.
 „ 27a. Men fishing from bridge.
 „ 28. Blank.
 „ 28a. Men fishing in trout stream. *See* picture of “The Dee
 at Corwen Bridge,” in Turner’s Studio, 1809.
 „ 29. Blank.
 „ 29a. Mountain pass.
 „ 30–33. Blank.
 „ 33a. Mountain scene.
 „ 34–35. Blank.
 „ 35a. View across country.
 „ 36–40. Blank.
 „ 40a. Bridge across river.
 „ 41. River between mountains.
 „ 42–44. Blank.
 „ 44a. The Dee at Corwen ; man fishing in river.
 „ 45. Blank.
 „ 45a. } The Dee at Corwen.
 „ 46. }
 „ 46a. } Cattle on banks of river, with boats passing.
 „ 47. }
 „ 47a. Cattle on banks of river. *See* picture of “River Scene
 with Cattle,” No. 1,857, N.G., now at the Tate Gallery.
 „ 48. Blank.
 „ 48a. } River scene, with cattle.
 „ 49. }
 „ 50–52. Blank.
 „ 52a. } Ruled for music.
 „ 53. }
 „ 54. Blank.
 „ 54a. Drawing of eel hook. “*Large Eel Hooks. Patent
 Yellow.*”

- Page 55. Landscape, with mountains.
 „ 56. Do. do.
 „ 57-67. Blank.
 „ 67a. Landscape, with mountains.
 „ 68-70. Blank.
 „ 70a. Road running through outskirts of a forest. “*Up
 Tabley (?)*.”
 „ 71. Blank.
 „ 71a. Sun breaking through clouds.
 „ 72. Blank.
 „ 72a. Landscape, with mountains.
 „ 73. Blank.
 „ 73a. Landscape, with mountains.
 „ 74. Blank.
 „ 74a. River, with distant mountains.
 „ 75. Blank.
 „ 75a. Landscape, with mountains.
 „ 76. Blank.
 „ 76a. } Bridge over river, with distant mountains.
 „ 77. }
 „ 77a. Landscape, with mountains.
 „ 78. Blank.
 „ 78a. Bridge over river, with distant mountains.
 „ 79. Blank.
 „ 79a. Bridge over river, with distant mountains.
 „ 80. Blank.
 „ 80a. } Bridge over river, with distant mountains.
 „ 81. }
 „ 81a. Do. do.
 „ 82. Blank.
 „ 82a. } Bridge over river, with distant mountains.
 „ 83. }
 „ 83a. River scene, with distant mountains.
 „ 84. Blank.
 „ 84a. Landscape.
 „ 85. Ruled for music.
 „ 85a. Do.
 „ 86. Design for a tower on bridge.
 „ 86a. Do. do.
 „ 87. Blank.
 „ 87a. Design for a tower on bridge.
 (Leaf torn out.)
 „ 88. “*A white Body floating down a River (the Dee) altho’
 relieved the whole surface from the water which had
 on its inclined plane a dun cloud reflected, yet on the
 same tint the reflection of the white Body had not
 any light or white reflection, but on the contrary
 had its reflection dark.*”

(59 leaves drawn on.)

1808* (AET. 33).

CV.—TABLEY SKETCH BOOK, No. 3.

SCHEDULE No. 327.

Sketch book bound in calf, with one clasp broken.
Turner's label on back torn.

Paper, white.

Size of page, $4\frac{1}{4} \times 7\frac{1}{4}$.

Executor's endorsement,—“No. 327. Contains
64 leaves pencil sketches.

(Sgd.) C. Turner.”

Mr. Ruskin's endorsements,—“327. English.
Not very good ;” and “Invent. 327. Interesting
middle English Pastoral, London Bridge, &c. Essay
on Reflections (optical) on first page.”

Notice.—The Tabley sketches are certainly earlier
than 1809—probably 1808—but the London Bridge
and other sketches in the book seem to be much
later in date. They are probably about 1820.

On inside of cover the following is written in ink :—

*“Reflections not only appear darker but longer than
the object which occasions them, and if the ripple or hollow
of the wave is long enough to make an angle with the eye
it is on these undulating lines that the object reflects, and
transmits all perpendicular objects lower towards the
spectator. But in receding lines as well as objects, rules
seem to lose their power, and those guides to enable us to
find some cause to near objects lose or their
(possibly “application”) become enfeebled by contr.
to remote ones. It has been asserted that all obs. (? objects)
appear equal from the base line of the water, but this
axiom I am compelled to dissent with.*

*“It is true that by placing the eye equal to the water it
comes right to the rule laid down, but when that water
is represented on which all things are to be reflected it is
no longer a right angle, but according [to] the elevation
of the spectator becomes more or less an angle of insi-
dence.”*

(Continued on fly leaf.)

*“If the undulating surface of liquids did not by
currents, air and motion congregate forms, it would be
no difficulty to simplify all rules or attempts at such in
to a small space by considering it and treating reflections
as reflections upon polished bodies—when frequently
reflections appear so true but most fallacious, to the great
book of nature—when painting art toils after truth in
vain.”*

Inside of other cover is a slight sketch in pencil of men
fishing, and the following notes :—

“12,300 Navy P. (?) 14 Oct., 1820

6,122 50 3 Nov., 1820, &c.”

- Page 1. A few hurried scrawls.
 „ 2. Church tower among trees.
 „ 3. Distant church tower.
 „ 4. River with bridge.
 „ 5. A mansion.
 „ 6. Blank.
 „ (One leaf cut out.)
 „ 7. Tabley Hall, with water tower in foreground.—“ *Morning Mist arising.*”
 „ 7a. Design for an arrangement of curtains.
 „ 8. Tabley water tower, with group of cattle beside lake.
 „ 9. Landscape.
 „ 10. Figures in a stream overhung with trees.
 „ 10a. { “ 12 oz. of Gum Mastick.
 { 5 oz. of Gum A.
-
- 12 oz. of Soft Water.
 4½ of G. Amber.
 8 of Wax.
-
- 4 oz. of G. A.
 8 oz. of S. Water.
 2 of Mastick. Boiled and Beat till it becomes a
 paste, then add 5 oz. of wax.
 More water makes like Cream.”
- „ 11. Figures in stream, a one-arched bridge with wagon on
 it beyond.
 „ 12. Figures in stream.
 „ 13. Figures setting traps (?).
 „ 14. Figures fishing (?) in stream.
 „ 15. Figures taking up nets.
 „ 16. Blank.
 „ 17. Tabley lake and water tower ; a windy day. Pen and
 ink.
 „ 18. Man fishing in a pond.
 „ 19. Figures beside a stream.
 „ 19a. Various designs for arrangement of curtains round
 pictures.
 „ 20. An aqueduct running across a valley.
 „ 20a. Figures in a boat, &c.
 „ 21. Landscape.
 „ 21a. Bridge over Thames. ? Blackfriars.
 „ 22. Group of buildings.
 „ 22a. Group of barges, with cranes, &c.
 „ 23. Buildings and trees on banks of river, with bridge in
 middle distance.
 „ 24. “ *Gamut for the Flute.*”
 „ 25. Blank.
 „ 26. Scene in the House of Commons (?).
 „ 27. Landscape.
 „ 27a. Shipping off the Custom House at London Bridge,

- Page 28. Various groups of shipping near London Bridge.
- „ 28a. Shipping.
 - „ 29. Do.
 - „ 29a. Do.
 - „ 30. River flowing through valley among trees.
 - „ 30a. Shipping.
 - „ 31. Blank.
 - „ 32. A doorway with pictures hung on each side and one over it. Within the frame on left is written "*Land-scape*," and below it "*Sir J. Leicester, Bart.*"; within frame on other side, "*Beeston Castle*," and below it, "*G. Barrett*"; within frame above the doorway, "*The Money Changers in the Temple*," and below it, "*M. A. Carraro*" (or "*Carvagio*").
 - „ 33-35. Blank.
 - „ 35a. London Bridge and shipping.
 - „ 36. Blank.
 - „ 36a. Shipping, with bridge and St. Paul's in distance. Above some distant buildings is written, "*Half the tone of St. P.*"
 - „ 37. Blank.
 - „ 37a. Wooded banks of river.
 - „ 38. River scenes.
 - „ 38a. Shipping.
 - „ 39. Do.
 - „ 39a. } Shipping at London Bridge.
 - „ 40. }
 - „ 40a. } The Custom House and Monument.
 - „ 41. }
 - „ 41a. Custom House and St. Magnus.
 - „ 42. Shipping at London Bridge.
 - „ 42a. Design for dado.
 - „ 43. Designs for arrangement of curtains in picture gallery.
 - „ 43a. Various diagrams.
 - „ 44. Designs for top light of a picture gallery.
 - „ 44a. Do. do.
 - „ 45. Blank.
 - „ 45a. Groups of men and cattle.
 - „ 46. More diagrams.
 - „ 47-48. Blank.
 - „ 49. Design for top light.
 - „ 50-54. Blank.
 - „ 54a. Shipping on Thames.
(One leaf cut out and three torn.)
 - „ 55. Blank.
 - „ 55a. Diagrams and measurements.
(2 leaves cut out.)
 - „ 56. Shipping off the Tower.
 - „ 56a. } Do.
 - „ 57. }
 - „ 57a. } Do.
 - „ 58. }

- Page 58*a*. Shipping, with St. Paul's in distance.
- „ 59. Do. do.
- „ 59*a*. Do. do.
- „ 60. Do. do.
- „ 60*a*. Shipping.
- „ 61. Shipping and figures.
- „ 61*a*. } Shipping off London Bridge.
- „ 62. }
- „ 62*a*. River scene.
(Leaf cut out.)
- „ 63. Shipping, with St. Pauls in distance.
- „ 63*a*. Do. do.
- „ 64. Do. do.
- „ 64*a*. Shipping off London Bridge.
- „ 65. Barge laden with hay ; sketch of Richmond Bridge (?),
&c.
- „ 65*a*. “*King's Warehouse.*”
- „ 66. Design for picture of Custom House.
- „ 66*a*. Facade of Custom House.—“*Erected in the year of*
. in the Reign of H.M.K.G. III.
 (2 leaves torn out.)
- „ 67. Blank.
- „ 67*a*. Diagram of position of heating pipes in a picture
 gallery.—“*Flues from the Back parlour or Kitchen*
to warm the Gallery. Ventilation of Gallery—and
the Blinds to bow and set behind a moulding to
exclude the Sun's rays.”
- „ 68. General view of gallery.
- „ 68*a*. Views of London Bridge.
- „ 69. A fishing boat and bows of man-of-war.
- „ 69*a*. } Bridge and shot tower.
- „ 70. }
- „ 70*a*. A barge.
- „ 71. Bridge and buildings.
- „ 71*a*. Dock leaves and two cows.
- „ 72. St. Paul's seen through arches of bridge.
- „ 72*a*. } Waterloo Bridge and Shot Tower. “*Bargemen are*
cautioned not to ground on this Pile.”
- „ 73. }
- „ 73*a*. Waterloo Bridge and Somerset House (?).
- „ 74. Bridges, with St. Paul's in distance.
- „ 74*a*. } A bridge, with St. Paul's in distance.
- „ 75. }
- „ 75*a*. } Bridge, with Shot Tower and St. Paul's.
- „ 76. }
- „ 76*a*. } Waterloo Bridge and St. Paul's.
- „ 77. }
- „ 77*a*. } St. Paul's and London Bridge, seen through arches of
- „ 78. } Waterloo Bridge.
- „ 78*a*. A fishing smack
- „ 79. Blank
- „ 80. Blank.

Page 80a. "*A.D. 44, the first Christian Church was built at Glastonbury.*"

A.D. 940 built a house of white twigs, and Geraldus Cambriensis says, Arnalphus de Montgomery in Henry First's time built Pembroke Castle with twigs and turf, the twigs being held (?) as a mark of nobility, and according to Ovid, the old Roman Capitol was built so. It may be presumed that Joseph of Arimathea, sent by Philip the Apostle into the Island, brought there the Roman idea of building.

Claudius banished the Religion of the Druids, &c."

- „ 81. “ *Parlour* 3-5 $\frac{1}{4}$ *long.*
 3-3 *high.*
 K. 3-1 *high.*
 3-3 *long.*
 K. slab. 4— *long.*
 11 *inches Broad.*
 G. slab. 18 *Broad.*
 3 *ft. long.*
 Garrett 3— *high.*
 2-6 *Broad.*

- 81a. Page of writing about relations of the Romans with Britains. Some of it is illegible, but one part runs:—"and altho' it cost them (i.e. the Romans) as many Legions to preserve the Island yet they did not forsake it but in their last extremity, and some data may be drawn from that Triumph to elucidate that Britain was considered as Mistress of the Seas, by her Statue being surmounted by a naval coronet, &c."

82. Blank.
(The following loose leaves appear to belong to this book.)

83. Old Blackfriar's Bridge (?) and St. Pauls.
84. A mansion, with figures beside a lake or river.
85. Shipping on Thames.
85a. River scene.
86. Thames at Richmond, and other sketches.
87. Thames at Richmond.—“*Linen drying.*”
87a. Commencement of landscape sketch.
88. River scene, with barge.
88a. River scene.
89. River scene. Oxford, 57-155a.
89a. There appears to be another drawing on back, but it is stuck down tight on a piece of cartridge.
90. Bridge, with fisherman.
91. Group of cows beside stream.
92. Three sketches on the Thames; one at Walton.
92a. Sketches near London Bridge. 4th Loan Collection,
No. 25.

(76 leaves drawn on.)

1807-1809* (AET. 32-4).

CVI.—DERBYSHIRE SKETCH BOOK.

SCHEDULE No. 303.

Small sketch book, bound in calf, with one brass clasp.

Has been broken up, and Turner's label lost, but the leaves were numbered.

Paper, white. Water mark, "1805."

Size of page, $4\frac{1}{4} \times 7\frac{1}{4}$.

Executors' endorsement:—"No. 303. Contains 32 leaves. Pencil sketches and pen and ink.

(Sgd.) H. S. Trimmer.
C. Turner."

Mr. Ruskin's endorsements,—“303. Lowland—England”; and “303. Some interesting sheets of M.S. one or two mere traces of pencil left, the rest cut out.”

On inside of covers various lines of verse. Some of these are illegible, but the following fragments can be deciphered:—

*“Till love the sly rogue
He craves for admittance disguidly (?) poor.
For pity's kind sake pray open the door
Oh! simple maid don't believe the sad tale
His sighs } are deceitful & cool is the gale—
words }*

*The ungrateful intruder plac'd a thorn in her breast
Then as fickle as false, as base as unkind,
He left her—he left her, and sorrow behind.”*

- | | | |
|------|-----|--|
| Page | 1. | River winding through valley, with distant mountains. |
| „ | 2. | Blank. |
| „ | 2a. | Draught of verses— |
| | | <i>“Few the Sweets that Autumn yields The enfeebled Bee forsakes the fields The drooping flower and scarlet briar declare The approach of winter &c.”</i> |
| „ | 3. | A plain (or river) with mountains beyond. |
| „ | 3a. | Draught of verses— |
| | | <i>“Few the Sweets that Autumn yields Far roams the Bee on . . . fields Few cheerful mornings yield the skies But fog or Rain o'er uplands flies,” &c.</i> |
| „ | 4. | Town in valley, with distant lake (?) and mountains. |
| „ | 5. | Bridge with five arches. |
| „ | 6. | Bridge, with town on hill. |
| „ | 7. | River between hills. |

- Page 8. Man fishing in river between hills.
 „ 9. Houses on steep banks of river.
 „ 10. Landscape.
 „ 11. The following verses in ink ; the handwriting may not be Turner's :—

“ John Bull Content

*Here's a bumper to honest John Bull
 Should he go, we shan't get such another ;
 And with hearts and with glasses brimfull
 Here's health to Old England, his mother.*

*She gave him a good education,
 Taught him industry welfare would bring,
 To be loyal and true to the nation,
 And to stand by his Church and his King.*

*Now John ie a good humour'd fellow
 Industrious, and honest, and brave,
 Not affronting his betters, tho' mellow,
 Since better's he knows he must have.*

*As there must be some stronger, some wiser,
 So there will be some little, some great,
 For the nation some born to advise are,
 All the welfare promote of the State.*

*Some are born for the court and the City,
 And some for the village or cot ;
 But oh ! what a dolorous ditty,
 If all became equal in lot.*

- „ 11a. *If our ships had no pilots to steer,
 What would come of poor Jack in the shrouds,
 If our troops no commander would hear
 They would soon be arm'd robbers in crowds.
 Then the plough and the loom would stand still
 If they made of us gentlemen all ;
 If ploughmen were all who would fill
 The parliament, pulpit, and hall,
 Rights of man, make a very fine sound ;
 Equal riches, a plausible tale ;
 But whose labour would then till the ground ?
 All would drink, but who'd brew the best ale ?
 If half naked have starved in the streets,
 We were wand'ring about sans culottes,
 Would equality furnish us meat ?
 Or would liberty lengthen our coats ?*
- „ 12. *Now blest in a merciful King,
 So well guarded by juries and laws ;
 We amidst our employments may sing
 The true blessings of liberty's cause.
 Then perish whatever may tend
 To confusion, and riot, and blood :
 On his virtues John Bull may depend,
 To be happy as long as he's good.”*

Page 67a. "*There is not a quality or endowment, faculty or ability which is not in a superior degree possesst by women. Vide M^{rs}. Wells. Knockholt, Oct.*"

In discourses that are to be spoken, regard must be had to the easiness of pronunciation. Example of style. Periodique — viz. — several sentences linked together, the sense only given at the close—Sir Will. Temple, &c."

„ 68. "*Blair's style.*"

Perspicuity in writing is not to be considered as merely a sort of negative virtue, or freedom from defect. It has higher merit. It is a degree of positive Beauty. We are pleased with an author, we consider him as deserving praise, who frees us from all fatigue of searching for his meaning; who carries us through this subject without any disarrangement or confusion, where we see to the very bottom."

Then follows a list of "*Synonymous words*" &c.

„ 69-70. Blank.

„ 70a. Continuation of notes on p. 71a (q.v.).

„ 71. Blank.

„ 71a. "*Sir Joshua's 1st discourse consists of seven pages.*"

29 lines of 29 letters (?) only

15

145

29

435

29

3915

970

} 2 Discourse. 13 Pages. Leaves.

13,615 Lines }

The history of errors properly managed shorten the road, shortens the road to truth. 2 Discourse.¹ The a Student from the stock of Ideas collects and not by . . . following any favourite beyond where that master excells. Yet not blindly to any authority however great, but not to rely but be afraid of trusting his own judgement & of deviating into any track where he cannot find the footsteps of some famous master.²

¹ "The history of errors, properly managed, often shortens the road to truth." *Reynolds's Second Discourse.*

² "When the artist is once enabled to express himself with some degree of correctness, he must then endeavour to collect subjects for expression; to amass a stock of ideas, to be combined and varied as occasion may require . . . with a variety of models thus before him, he will avoid that narrowness and poverty of conception which attends a bigoted admiration of a single master, and will cease to follow any favourite where he ceases to excell . . . Though the student will not resign himself blindly to any single authority, when he may have the advantage of consulting many, he must still be afraid of trusting his own judgment, and of deviating into any track where he cannot find the footsteps of some former master." *Id.*

A great part of every composition is commonplace
—2 dis.—therefore G¹ Copying delusive &c.¹

*By comparison with originals deficiencies are
... more sensibly than by precepts. The true
principles of Ptg. will mingle with your thoughts.
Ideas fix'd by sensible objects."*²

(Continued on p. 70a.)

*"— will be certain and defective and sinking
deeper in the mind will not only be just but more
lasting than those presented to you by precepts only,
which will be always fleeting, variable and undeter-
mined. 2 dis."*³

*Not to have any dependence upon Genius. If you
have any great talents industry will improve them,
if you have but moderate abilities industry will
improve them. Nothing denied to well directed
labours. Assiduity unabated by difficulty. A dis-
position eagerly directed to its pursuits will produce
effects similar to those wh. some call the result of
natural powers. 2 discourse."*⁴

Page 72. Blank.

„ 72a. Ruined abbey (?) in middle distance, with river in foreground.

„ 73. Blank.

„ 73a. Another view of ruined abbey (?) with bend of road in foreground. Possibly Newark Abbey, on the Wey, see Lady Wantage's picture.

„ 74. Blank.

„ 74a. Another view of ruins.

„ 75. Blank.

„ 75a. Broken wall among trees on river bank.

„ 76. Blank.

„ 76a. Ruined abbey (?) surrounded by wall.

„ 77. Blank.

„ 77a. Landscape, with church tower and ruins in m.-d.

¹ “Of every large composition, even of those which are most admired, a great part may be truly said to be *commonplace*. This, though it takes up much time in copying, conduces little to improvement. I consider general copying as a delusive kind of industry, &c.” *Reynolds's Second Discourse*.

² “After you have finished your work, place it near the model, and compare them carefully together. You will then not only see and feel your own deficiencies more sensibly than by precepts, or any other means of instruction. The true principles of painting will mingle with your thoughts. Ideas thus fixed by sensible objects, &c.” *Id.*

³ “— will be certain and definitive; and, sinking deep into the mind, will not only be more just but more lasting than those presented to you by precepts only, which will always be fleeting, variable, and undetermined.” *Id.*

⁴ “You must have no dependence on your own genius. If you have great talents, industry will improve them: if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labour... I will venture to assert, that assiduity unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*.” *Id.*

Page 78. Blank.

- „ 78a. Road leading to one-arched bridge, with woods on either side. Pen and ink.
- „ 79. Blank.
- „ 79a. Landscape, with figure and cattle.
- „ 80. Blank.
- „ 80a. Bridge with ruins on hill.
- „ 81. Blank.
- „ 81a. Mansion in middle distance.
- „ 82. Blank.
- „ 82a. Mansion on hill in mid-distance. Pen and ink.
- „ 83. Blank.
- „ 83a. } Bridge with four arches over river, with houses on
- „ 84. } either bank.
- „ 85. Blank.
- „ 85a. River bank, with bridge in mid-distance.
- „ 86. Blank.
- „ 86a. Another view of same bridge.
- „ 87. Cattle (?) on Hill-side.
- „ 88. Blank.
- „ 88a. River, with steep banks.
- „ 89. Blank.
- „ 89a. Figures and cottage, in pencil; a wild rose, in pen and ink; also various calculations and notes. Among them:—

“*Those that work hardest get the least for it &c.*”

| | | |
|------|-----|---------------|
| 9206 | 50 | 4 March—8 |
| 8157 | 50 | 30 July—8 |
| 2625 | 100 | 17 Sep. — 8.” |

(34 leaves drawn on.)

1808-1809* (AET. 33-34).

CVII.—“KIRKSTALL” SKETCH BOOK.

Sketch book, bound in calf, with one brass clasp (broken).

Turner's label,—“47. *Kirkstall*.”

Paper, white. Water mark, “J. Whatman, 1805.”

Size of page, $4\frac{1}{4} \times 7\frac{3}{16}$.

Executor's endorsement:—“No. 348. Contains 17 leaves. Pencil.

(Sgd) C. Turner.”

On the inside of one cover in ink, in Turner's handwriting :—

"Draft 100 : 0 : 0. Dorfield. 20 July, 1808.

One Month after date pay Sir J — or order one
H^d P. value received.

Hy. (?) Tomkinson.

Goslings & Co.,
Bankers";

inside other cover :—

| | |
|--|------|
| "Mitford (?) . . to Litchfield by . . . lton | 73 |
| Ashby v. Otley. | 97 |
| Altn (?) — | 8 |
| Manch. | 12 |
| Rock | 13 |
| Halx. | 18 |
| Brad. | 9 |
| | 8 |
| | — |
| | 70." |

- Page 1. "Manchester, Halifax, Bradfield to Otley 8¹¹/₂. Kng. (?)
to A. 9¹/₂.
12 Huddersfield, Morley, Leeds to Otley 10¹/₂. Colelo-
ton (?)."
- „ 2. Ruins of Kirkstall Abbey.
- „ 3. Kirkstall Abbey from the river.
- „ 4. "Refrectory."
- „ 5. Part of ruins.
(Leaf torn out.)
- „ 6. Crypt.
- „ 7. Part of ruins.
- „ 8. Do.
- „ 9. Do.
- „ 10. Abbey seen through trees
- „ 11. Abbey from the road.
- „ 12. Do.
- „ 13. Do.
- „ 14. Blank.
- „ 15. Bridge, with abbey beyond.
- „ 16. Kirkstall Abbey from river.
- „ 17-20. Blank.
- „ 21. Ruins Kirkstall Abbey seen through arch of bridge.
- „ 22. Blank.
- „ 23. Sailing vessels. Pen and ink.
- „ 24. Do. Do.
- „ 25-95. Blank.

(17 leaves drawn on.)

1809* (AET. 34).

CVIII.—PERSPECTIVE SKETCH BOOK.

SCHEDULE No. 375.

Small pocket book, bound in red morocco, with one brass clasp.

Turner's label,—“ 56——.”

Paper, white. Water mark, “J. Whatman, 1808.”

Size of page, $3\frac{7}{16} \times 4\frac{1}{2}$.

Executor's endorsement,—“ No. 375. 7 leaves of pencil sketches and manuscript and diagrams—perspective.

(Sgd.) H. S. Trimmer.

Inside one Cover is written in pencil :—

“ *Non omnia possumus omnes.* Virg. Ec. 8, verse 63 ” ;

Inside the other cover :—

| | | | |
|-------|-------------------------|-----------|----------|
| “—— | 405 | 12 Ap. | 1809. |
| Groom | 3832 | 19 Ma. | 9 |
| Left | 2580 | 14 Aug. | 7 |
| | 8052 | 9 Ma. | 9 |
| Gale | 666 | 2 June | 9 |
| M. | 10055 | 2 June | 9 |
| | 54 | | |
| | 53 | | |
| | 2421 | 5 13 Mar. | 9 |
| | 2127 | 2 1 Feb. | 9 |
| Lt. | 4274 | 1 23 Mar. | 9 |
| M. | 11909 | 1 26 June | 9 |
| 5. | 8035 — | 23 June | 9. |
| 5. | 9212 | 8 Sep. | 8. |
| 5. | 869 | 3 June | 9. |
| 5. | 6675 | 29 Ap. | 9. |
| 10. | 1124 | 13 June | 9. |
| | 15 Kings. | | |
| | 9 Holt (?). | | |
| | 10 Trower. | | |
| | 10 Remaining of Fawkes. | | |
| | 30 Swinburne. | | |
| | 74 | | 2 left.” |

- Page 1. “ Men loading a boat with grass.” Pen and ink.
 „ 1a. “ Vitellionis. M.A. Thematici of the nature, ratione and projectione radiorum vision light color, water forms vulgar Perspective vocant. Printed Nuremberg. 1535.

In the frontispiece the method of focus lights, the Hight of Shadows, and the Rainbow, the inverted figures look in a glass, the double cube, and a figure standing in water to shew that the legs appear broken after the nature of Reflected objects, &c.”

- Page 2. "*First understanding, memory to assist memory. Painting became invented. Given to the Egyptians in their of Birds and Beasts wherein they resirved (?) their hidden knowledge. From whom we have received benefit as well as Philosophy and Astrologie, by Plato, Pythagorus who sailed to Egypt to (?) Greece. King Attalus gave a 100 (?) talents to Aristotle, &c.*"
- „ 2a. "*Prometheus the son of Japhet and Asia the Nymph first invented the Plastic. Hence Gyges the Lydian, &c.*"
- „ 3. Two diagrams and notes.
- „ 3a. A Diagram.
"La Fenestre Albert Durer gave the demonstration of the present Theorem—i.e., will give here the moyen practical and after the demonstration will be given."
- „ 4. "*Il y a une autre facon de mettre les ombres en racourissement, laquelle enseigne Albert Durer en son lecon de Geometry qui est apres que l'on aura assis les poincts the lumiere tant d'hauteur que le longeur les ray visuel aux dicts poincts jusque á la ligne taillié puis raporter,*" &c.
- „ 4a. Diagrams.—"*Du Cas, 1612.*"
- „ 5. Diagram.—
*"The second an iustrument invented by Jacomo Castriotto.
 Baldessera Lanci
 invented an instrument
 for the carrying in Pocket.
 This instrument in quantity (?) was a charming invention.
 it gave the habit and form tatto maggiore con piu annertimenti (?); quali Lascio Alb inuentore.
 related by Barbaro, 1678.
 who treatise seems to be merely to shew his dexterity of period and figures of no service as radiated crowns."*
- „ 5a. "*Stephano Florentino, died 1350, born 1301. The disciple of Giotto—he practised perspective with greater regularity, &c.*
- „ 6. Barge, with figures on river. Pencil. Above is written:—"*Pilkington calls him Stefano.*"
- „ 7. Drawing in pencil of Tree Trunks and wall, with their reflections in water. Below is written,—"*Another proof of power of secondary lights.*"
- „ 7a. Two diagrams—
*"To look after Stephano Florentino.
 Do. at 1505 for a square.
 Do. at Lamazzio, see if Lamatien is the same person.
 Do. Du Cas—square is wanting."*
- „ 8. Various lines of poetry.
- „ 8a. Figures on river bank. Pencil.
- „ 9. Poetry.

- Page 9a. Figures on river bank. Pencil.
 „ 10. Blank.
 „ 10a. Figures on river bank. Pencil.
 „ 11. Poetry,
 „ 11a. Figures in boat and on shore. Pencil.
 „ 12. Blank.
 „ 12a. Note about “*Du Cas.*”
 „ 13. Poetry.
 „ 14. Do.
 „ 15. Blank.
 „ 16. Note on Roman art.
 „ 16a. Note on perspective.
 „ 17. Diagram.
 „ 17a. Do.
 „ 18. Do.
 „ 18a. Note on perspective.
 „ 19. Blank.
 „ 20. Poetry.
 „ 21. Do.
 „ 22. Do.
 „ 23. Do.
 „ 24. Do.
 „ 25. Do.
 „ 26. Do.
 „ 26a. Diagram.
 „ 27. Do. and note.
 „ 27a. Note.
 „ 28. Poetry.
 „ 28a. Note.
 „ 29. Poetry—“*Dear Molly.*”
 „ 29a. Poetry, and continuation of drawing on next page (30).
 „ 30. House among trees on river.
 „ 31. Poetry.
 „ 31a. Do.
 „ 32. Note about “*Pharrhasius the Ephesian*” and “*Zuursis.*”
 „ 32a. Notes on perspective and painting.
 „ 33. Do. do.
 „ 33a. Do. do.
 „ 34. Do. do.
 „ 34a. Do. do.
 „ 35. Do. do.
 „ 35a. Do. do.
 „ 36. Do. do.
 „ 36a. Do. do.
 „ 37. Do. do.
 „ 37a. Do. do.
 „ 38. Do. do.
 „ 38a. Do. do.
 „ 39. Do. do.
 „ 39a. Do. do.
 „ 40. Blank.
 „ 40a. “*Color is a matterial substance indued with a quality of diversity (?) affecting the eye according to the matter wherein it is found.*”

- Page 41. "Light.
Primary Light that which is received direct.
Second Primary Light into 3 direct (?) Reflected and refracted.
Lamazzo gives this to emanation of the Deity," &c.
- „ 41a. "Lamazzo. Definition of Perspective.
It is a science of visible lines so that the subject thereof is a visible line considering the genus species difference and incidence of things," &c.
- „ 42. Notes on perspective.
- „ 42a. Do.
- „ 43. Diagram.
- „ 43a. Do.
- „ 44. Do. —"1505."
- „ 44a. Do. —"Gulio Troili (?) 1683."
- „ 45. Do. —"1563, see who this belongs to.—German."
- „ 45a. Do. —"1625, Pietro Accolti Gentilomo Fiorentino."
- „ 46. Do. —"1625, Cavalini Lorenzo Sirigatti."
- „ 46a. Do.
- „ 47. Notes.
- „ 47a. Do.
- „ 48. Blank.
- „ 48a. Notes.
- „ 49. Do.
- „ 49a. Diagram and notes.
- „ 50. Notes.
- „ 50a. Do.
- „ 51. Diagram and note.
- „ 51a. Notes on painting.
- „ 52. Blank.
- „ 52a. Notes on painting.
- „ 53. Blank.
- „ 53a. Notes on painting.
- „ 54. Diagram—"Gulio Troili &c."
- „ 54a. Do. —"Solomon du Cas, 1612, &c."
- „ 55. Do.
- „ 56-60. Blank.
- „ 60a. Diagrams.
- „ 61. Notes.
- „ 61a. Do.
- „ 62. Do.
- „ 62a. "Mento neck Talone ankle
 Pupille Sotto mamille
 Contivia waist Gola shoulders
 Mamelle Breast
 Coscia navel
 . . . della cosia Belley."
- „ 63. "Genocchio Top of knee."
- „ 64-65. Blank.
- „ 66. Diagram.
- „ 67. Blank.
- „ 68. Do. (Half of leaf torn.)
- „ 68a. Diagram.
- „ 69. Do.

- Page 70. Blank.
 „ 71. Diagram.
 „ 72. Blank.
 „ 72a. Note on reflections.
 „ 73. Blank.
 „ 73a. Note on reflections.
 „ 74. Blank.
 „ 74a. Note on reflections.
 „ 75. Blank.
 „ 75a. Note on reflections.
 „ 76. Landscape. Pen and ink.
 „ 76a. Note on reflections.
 „ 77. Blank.
 „ 77a. Note on reflections.
 „ 78. Diagram.
 „ 78a. Note on reflections.
 „ 79. Diagram.
 „ 79a. Note on reflections.
 „ 80. "*Foce Reflexi - Reflecting angle.*"
 „ 80a. Diagram.
 „ 81. Do.
 „ 81a. Drawing of boat, &c., and notes. Pencil.
 „ 82. Blank.
 „ 82a. Notes on reflections.
 „ 83. Blank.
 „ 83a. Building among trees. Pen and ink. And notes.
 „ 84. Blank.
 „ 84a. Diagram and notes.
 „ 85. Blank.
 „ 85a. Diagrams and notes.
 „ 86. Blank.
 „ 86a. Diagram and notes.
 „ 87. Do.
 „ 87a. Notes.
 „ 88. Blank.
 „ 88a. Notes.
 „ 89. Diagram and notes.
 „ 89a. Do.
 „ 90. Do.
 „ 90a. Notes.
 „ 91. Diagram and notes.
 „ 91a. "*Gerrard Larass, in the principles of Painting, has asserted that lights are always parrall and gives as an instance by the sun's declining rays that no underpart of a projection can receive the Sun's ray —by the extreme distance and by the Theory that all Lights are parrallel only concludes that never can appear to diverge but when the rays of the sun entering an aperture gives the size of that aperture by an opposite plane; but that is only point Blank, for instance the rainbow gives and &c.*"

(11 pages drawn on, not counting diagrams.)

1809* (AET. 34).

CIX.—“PETWORTH” SKETCH BOOK.

SCHEDULE No. 163.

A number of loose leaves only, of what was once a sketch book: Covers missing and no record of original sequence of pages.

Paper, white.

Water mark, “J. Whatman, 1808.”

Size of page, $8\frac{1}{8} \times 14\frac{1}{2}$.

- Page 1. Groups of figures (sportsmen), very slightly sketched in outline.
- „ 2. Banks of River Arun, with figures. On back is written, “*Drawing our first pond*” (? “bird”).
- „ 3. A reach of the river. In margin, draft of some lines of poetry (illegible).
On back, “*Banks of Arun*” and two verses of poetry.
- „ 4. View of Petworth House, from the lake. *See* oil painting of “Petworth, Sussex, the seat of the Earl of Egremont—Dewy morning.” Exhibited R.A., 1810, and now at Petworth House (Lord Leconfield).
- „ 5. Petworth Park. Exhibited drawings, No. 569a, N.G.
- „ 6. “*Ruins of Cowdrey*,” front view showing Moat and Bridge.
- „ 7. Ruins of Cowdrey House; interior.
- „ 8. Distant view of Cowdrey House.
- „ 8a. “*Whitewell*” (in Lancashire, near Clitheroe). River running into picture on left, with flat meadow land on one side and steep wooded bank on other.
- „ 9. “*Whitewell*.” River winding across country with distant mountains.
- „ 10. *Whitewell*.”
- „ 11. View looking across hilly country.
- „ 12. Commencement of landscape sketch, with house in distance.
- „ 13. Cockermouth Castle.
- „ 14. Cockermouth Castle. *See* oil painting of this subject at Petworth House (Lord Leconfield).
(There appears to be another drawing on back, but it has been stuck down tight on cartridge.)
- „ 15. Cockermouth Castle. Exhibited drawings, No. 569b, N.G.
- „ 16. Cockermouth Castle. Exhibited drawings, No. 570a, N.G.
- „ 17. Cockermouth Castle. Exhibited Drawings, No. 570b, N.G. On water on left is written, “*Dark and clear*.”
- „ 18. Cockermouth Castle. Exhibited drawings, No. 416, N.G.
- „ 19. Do. do. No. 417, N.G.
- „ 20. Cumberland. do. No. 341, N.G.
- „ 21. Cockermouth Castle. do. No. 342, N.G.
- „ 22. Cumberland. do. No. 343, N.G.
- „ 23. do do. No. 344, N.G.
- „ 24. Cockermouth Castle. do. No. 345, N.G.

(24 leaves drawn on.)

1809* (AET. 34).

CX.—“COCKERMOUTH” SKETCH BOOK.

SCHEDULE No. 172.

Pocket book, with paper binding.

Turner's label,—“104 Cocker-mouth.”

Paper, white ; water mark, “1802.”

Size of page, $4\frac{9}{16} \times 7\frac{3}{16}$.

Mr. Ruskin's endorsement :—“172 Inven. Cocker-mouth. Nearly Valueless.”

The initials, “J.M.W.T.” are stamped on one of the covers.

Inside one cover is a rough sketch map marking relative positions of the following places (among others) :—

“Whitehaven, St. Bees Head, Egremont” and “Cleaton ;”
also of “Steeple,” “Pillar,” “High Style,” “Red Pike,”
“Herdhouse,” “Blake Fell,” &c., and “Sardshaw.”

Page 1. “Tuesday, E. Ulv.

Wednesday. Whitewell (?)

Thursday. Manchester.”

also,—

“Adverse (? advert) from my wayward fate

Fast telling (? selling) on my poor estate

O Heaven avert the impending care,

O make my future prospects fair.”

- „ 1a. “Speaking of the sublime Tom Paine who we may
reasonably conclude to be destitute of all delicacy of
refined taste, yet has conveyed a tolerable definition
of the sublime, as it is probably experienced by
ordinary and uncultivated minds, and even by acute
and judicious without or are destitute of the vigour
of imagination, says that the sublime and the ridi-
culous are often so nearly related that it is difficult
to class them separately. One step above the sublime
becomes ridiculous and one step above the ridiculous
makes the sublime again.

The beard of Hudibras and the bard of Gray

The spanning (or spinning) of the earth round
her soft axle,

Ample room and verge enough.

So nearly touch the bounds of all we hate.”

- „ 2. A building.
„ 3. Roadway, with trees and buildings.
„ 4. Four-arched bridge with town ; ruined castle on hill
beyond.
„ 5. Bridge and distant mountain.
„ 6. Landscape with distant view of “Cross Fell.” Over
different parts of sky is written,—“Bluish,”
“Warm,” “Light,” and “Rainy Clouds with
doubtful breaks of Light and Shade.”
„ 7. Landscape with “Cross Fell” in distance ; a mansion
among trees on right. “Sky murky,” “warm
yellow ray,” “watery ray,” &c.
„ 8. Walls of castle and cattle on banks of river.
„ 9. Landscape with distant mountains.

- Page 10. Landscape with river, fields of corn, and ruined castle in mid-distance.
- „ 11. Ruined castle (? Cockermouth).
- „ 12. Distant hills.
- „ 13. Mountainous landscape.
- „ 13a. } Do.
- „ 14. }
- „ 15. Do.
- „ 16. Cockermouth Castle. *See picture at Petworth House.*
- „ 17. Cockermouth Castle from River Cocker.
- „ 18. Do. do.
- „ 18a. } Do. do.
- „ 19. }
- „ 20. Do. do.
- „ 21. Do. do.
- „ 22. View of River Cocker, &c., “*from L^d. Egremont's room, Cockermouth.*”
- „ 23. Distant mountains.
- „ 24. “*Ennerdale.*”
- „ 24a. A hand cart and mug. Contents of cart covered with cloth, over which is written “*Red cheek*”; beside mug—“*Milk peggin wood.*”
 “*Women wear black stockings and Clogs shod with Iron.*”
 “*When they cart hay or corn an outrigger is put on that projects beyond the wheels.*”
 “*Cumberland like the Scotch carts about Moffat.*”
- „ 25. “*Ennerdale.*”
- „ 26. Mill with castle in distance.
- „ 27. River with ruined castle on hill in mid-distance.
- „ 28. Landscape with ruins in distance.
- „ 29. Houses and bridge, with ruins on hill beyond.
- „ 30. Houses and bridge; another view.
- „ 31. Calder Abbey.
- „ 32. Do.
- „ 32a. Figures. “*In wet weather they wear Blue Horsemen Cloaks with Hoods.*”
- „ 33. “*Calder Bridge.*”
- „ 34. “*St. Bees*” Head.
- „ 35. Bridge with ruined abbey (?) beyond.
- „ 36. Square tower above gateway.
- „ 37. Rocky coast.
- „ 38. Coast.
- „ 39. A mansion.
- „ 39a. } Sunset. “*Smoke like the Clouds. On clouds below*
- „ 40. } sun,—“*Orpiment and Blood. Blue Clouds, yellow edge*”; above, “*Golden,*” “*Yellow,*” “*Warm.*”
 “*Grey,*” “*Rain,*” and “*light redish color'd clouds yet watery.*”
- „ 41-43. Blank.
- „ 43a. MS. Note (continued from p. 44a).
- „ 44. Blank.
- „ 44a. MS. Note (continued from p. 45a).
- „ 45. Blank.
- „ 45a. MS. Note.
- „ 46. Blank.

(39 leaves drawn on.)

1809-1811* (AET. 34-36).

CXI.—HASTINGS SKETCH BOOK.

SCHEDULE No. 374.

Small pocket book, bound in red morocco, with one brass clasp.

Turner's label—"57 ———."

Paper white.

Size of page, $3\frac{1}{2} \times 4\frac{7}{16}$.

Executor's endorsement—"No. 394. 47 leaves of sketches—Pencil.

(Sgd.) H. S. Trimmer."

Inside of one cover—"1 John Mews, Little James St. Bedford Road (or Row)"; also—

| | |
|-----------------------------|---------|
| "Money received of Phillips | 210 |
| P ^d Platt | 17 — 10 |
| M ^{rs} W | 6 — 6 |
| M ^{rs} D | 4 — 4 |
| | <hr/> |
| | 28 " |

Inside other cover, some topographical notes; some illegible—

"—— divided by 2 rocks, on the lowest of which was a castle razed 1699 — by Robert, Earl of Moreton and Cornwall (?) before 1085 for sanctity before the Conquest a Priory of Benedictian by E^d the Confessor Cistercian Monk of the Gilberdine order, &c." (Continued on following page.)

| | | | |
|------|----|---------------|--------------|
| Page | 1. | "Bill | 197 — 12 — 2 |
| | | Lahee Paid | 47 — 11 — 6 |
| | | Get to Pay L. | 42 — — — — |
| | | | <hr/> |
| | | | 287 . 3 — 8 |

49 for 4

50

16

300

50

80

12 Engraving

800 Printing

960

960

1760."

- „ 2. Design for house (probably Sandycombe Lodge).
 „ 2a. "The Herb Stramonium—smoke 2 or 3 pipes every day & swallow the saliva."
 (Leaf torn out.)
 „ 3. Blank.

| | | | |
|------|------|---|----------------------------|
| Page | 3a. | "The ancient (?) view comprehending the Isle of Purbeck admits the consideration admissable from the concomitant stratification of its parts and situation of surrounding strata, &c." (Continued over pp. 4, 4a, and 5.) | |
| „ | 4. | Continuation of above note. | |
| „ | 4a. | } Do. | , also study of a tree, in |
| „ | 5. | | |
| „ | 6-7. | Blank. pencil. | |
| „ | 8. | A recipe. | |
| „ | 8a. | Do. | |
| „ | 9. | Figures on sea shore. | |
| „ | 10. | Do. | do. |
| „ | 11. | Do. | do. |
| „ | 11a. | } River scene. | (Leaf torn out.) |
| „ | 12. | | |
| „ | 13. | Blank. | |
| „ | 14. | <div style="display: flex; justify-content: space-between;"> <div> <p>“ 5000</p> <p>400 S</p> <p>1000 F</p> <p>400 L</p> <hr/> <p>6800</p> <p>200 R</p> <p>100</p> <hr/> <p>7100</p> <p>2000</p> <hr/> <p>9100</p> <hr/> <p>2400</p> <hr/> <p>6700</p> <p>Ad Half 1300</p> <hr/> <p>8000</p> <hr/> </div> <div> <p>1200</p> <p>800</p> <p>400</p> <hr/> <p>2400</p> </div> </div> | |
| | | 5 | 400 " |
| „ | 15. | Hastings (?) | |
| „ | 15a. | } "Hastings Castle." | |
| „ | 16. | | |
| „ | 17. | "Coil after coil — rocky . . . deep in . . . Until the monster weltered in his gore." | |
| „ | 17a. | "38 Baker St." | |
| „ | 18. | Blank. | |
| „ | 18a. | Poetry. | |
| „ | 19. | Blank. Leaf torn. | |
| „ | 20. | Blank. | |
| „ | 20a. | } View on the Sussex Downs. | |
| „ | 21. | | |
| „ | 22. | | |
| „ | 23. | Sea beach, with boats and figures. | |
| „ | 24. | Group figures. | |
| „ | 25. | Group fishermen. Probably on beach at Hastings. | |

| | | |
|------|------|--|
| Page | 25a. | } Fishermen on coast. |
| " | 26. | } |
| " | 26a. | Poetry. |
| " | 27. | Group figures, " <i>Hucksters waiting</i> ." |
| " | 27a. | Trec. |
| " | 28. | Figures on coast. |
| " | 29. | Do. |
| " | 30. | Do. |
| " | 31. | Blank. |
| " | 31a. | Landscape, with sea beyond. |
| " | 32. | " <i>Ellis. Heathfields. carrier</i>" |
| " | 32a. | Landscape. |
| " | 33. | Blank. |
| " | 33a. | Landscape. |
| " | 34. | Blank. |
| " | 34a. | } Mansion on hill. |
| " | 35. | } |
| " | 35a. | Landscape. |
| | | (2 leaves torn out.) |
| " | 36. | Poetry. |
| " | 36a. | Clouds. |
| | | (2 leaves torn out.) |
| " | 37. | Landscape, " <i>Prognostic of Rain, &c.</i> " |
| " | 38. | Blank. |
| " | 38a. | Poetry. |
| | | (2 leaves torn out.) |
| " | 39. | Blank. (Page torn.) |
| " | 39a. | } Poetry. |
| " | 40. | } |
| " | 41. | Blank. |
| | | (Leaf torn out.) |
| " | 42. | Figure in boat. |
| " | 42a. | " <i>80 at 10 G. 840.</i> <i>If Printing 4 numbers and P.</i> <i>89 what will 16</i> <i>16</i> <hr/> <i>552</i> <i>89</i> <hr/> <i>1542</i> <i>840</i> <hr/> <i>2282</i> " |
| " | 43. | Figure in Boat. |
| " | 43a. | Church steeple. |
| " | 44. | Clouds. |
| " | 44a. | } Building, with description of details. |
| " | 45. | } |
| " | 45a. | Hastings fishing boat. |
| " | 46. | Blank. |
| " | 46a. | Hastings fishing boat. |
| " | 47. | Blank. |
| " | 47a. | Church. |

| | | | | | |
|------|------|---|-------|------|-----|
| Page | 48. | Architectural details. | | | |
| .. | 48a. | Statues and architectural details. | | | |
| .. | 49. | Architectural details; also:— | | | |
| | | "Jan. 14. | 4406. | 8. | 10 |
| | | Navy | 950. | Con. | |
| | | Red. | 2283. | 9 | 3. |
| | | | 7639 | 16 | 3. |
| .. | 50. | "7639 — 16 — 3. | | | |
| | | 400 | | | |
| | | 200 Land | | | |
| | | 100 Free | | | |
| | | 8339 | | | |
| | | 1200 F. | | | |
| | | 400 Sir J. | | | |
| | | 9939 " | | | |
| .. | 51. | Blank. | | | |
| .. | 51a. | } Groups of figures. | | | |
| .. | 52. | | | | |
| .. | 52a. | Poetry. | | | |
| .. | 53. | Do. | | | |
| .. | 53a. | Castle (?) and bridge. | | | |
| .. | 54. | "Where's the distance throw Me back so far, but I may boldly speak In right, tho' proud oppression will not hear me." | | | |
| .. | 55. | Building. Pen and ink. | | | |
| .. | 56. | "14079 — 2 &c." | | | |
| .. | 56a. | A tree. | | | |
| .. | 57. | "Received March 11. | 973 | 5 | 7 C |
| | | 12 M. | 26 | 14 | 5 |
| | | | 1000 | 0 | 0 |
| | | Sold Sept. 1811. | 50 | 0 | |
| | | | 950 | 0 | 0 " |
| .. | 57a. | } Hastings, with Castle in foreground; also the following:— | | | |
| .. | 58. | | | | |
| | | | "673 | 5 | 7. |
| | | 26 July. | 250 | | |
| | | | 923 | 5 | 7 |
| | | Red (?) 50 | 50 | | |
| | | | 973 | 5 | 7 |
| | | 2 | | | |
| | | C 841 | | | |
| | | R 2283 | 9 | 3 | |
| | | N 4110 | 1 | 4 | |
| | | | 265 | 2 | 5. |
| | | 7434 | 4375 | 3 | 9. |
| | | | Navy. | | |
| | | 9 July 1811 " | | | |

| | | | | | | | | | |
|------|------|---|----------|-----------|-----|---|----|---|---|
| Page | 58a. | } | “ 18 May | Phillips. | 142 | . | 12 | . | 2 |
| „ | 59. | | 16 May | | 143 | . | 12 | . | 6 |
| | | | 15 June. | Egremont. | 428 | . | 11 | . | 5 |
| | | | 18 June | Lonsdale. | 598 | . | 18 | . | 7 |

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| 25 May | Pelham | 423 | . | 5 | . | 7 |
| 26 July. | Fuller. | 250. | | | | |

 1986 . 8 . 8

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| 26 of Nov. | Fuller. | 167 | . | 13 | . | 3 |
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 841 . 1 . 10
Bought this year 1810.

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| 673 | . | 5 | . | 7 | 573 | . | 5 | . | 7 |
| <hr/> | | | | | 250 | | | | |
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 1969(?). 15 . 6 *Right in Oct.*

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|-----|---|----|---|----|
| 142 | . | 12 | . | |
| 143 | . | 12 | . | 6. |
| 428 | . | 11 | . | 5 |
| 428 | . | 11 | . | 5 |
| 598 | . | 18 | . | 7 |

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| 1069 | . | 14 | . | 9 | | | | | |
| 100 | | | | | 1313 | . | 14 | . | 6 |
| | | | | | 1069 | . | 14 | . | 9. |
| 969 | . | 14 | . | 9 | | | | | |

 2381 . 17 . 10
 1313 . 3 . 1

 1095 . 0 . 11

| | | | | | | | | | |
|------|---|----|---|---|-----|---|---|---|----|
| 1313 | . | 14 | . | 6 | 100 | | | | |
| 969 | . | 14 | . | 9 | | | | | |
| | | | | | 995 | . | 0 | . | 11 |

 2283 . 9 . 3

 1313 . 13 . 1.

left 969 . 14 . 9

 2283 17 . 10.

 9 . 3

N. 4110 . 1 . 4

„ 59a. Distant hills.
 (Leaf torn out.)

Page 60. " 150

423 . 5 . 7

573 . 5 . 7," &c.

(Leaf torn out).

„ 61. Facade of mansion.

„ 62. Landscape, with buildings in distance.

„ 62a. " *Herald*. Thursday, Aug. (?)—9.

We are authorised to state that the lease and possession of the desirable premises in Norton Street, Milbone and communicating through the garden to P.H. (?) (omitted by accident in the advertisements which announced the sale of the wines, library, furniture only) will be sold by auction in the second days sale of to-morrow."

„ 63. " *Hodgetts*

Sale—90 Norton St."

„ 64. Blank.

„ 64a. Poetry.

„ 65. Side view of "Rosehill," the seat of Mr. "Jack" Fuller. *See* water colour once in possession of Sir Alexander Acland-Hood.

„ 65a. " *Coarse (?) Flattery, like a Gipsy came*

Would she were never heard

And muddled all the second brains

Of Wilkie and of Bird

When she call'd a Teniers

Each stopt contented

At the alluring half-way house

Where each a room hath rented.

Renown in vain taps at the door

And bids them both be jogging

For while false praise sings

. . . call for nogging."

„ 66. Landscape.

„ 66a. " *World I have known the long & now the hour*

When I must part from thee is near at hand.

I bore thee much good will & many a time

In thy fair promises repos'd more trust

Than wiser heads & colder hearts w'd risk

Some tokens of a life, not wholly passed

In selfish strivings or ignoble sloth,

Haply these shall be found when I am gone

Wh may dispose thy candour to discern

Some merit in my zeal and let my works

Outlive the maker who bequeaths them to thee

For well I know where our possessions (?) ends

Thy praise begins & few there be who weave

Wreaths for the Poet brow, till he is laid

Low in his narrow dwelling with the worm (?)."

„ 67. Town and cliffs. Probably Hastings.

„ 68. Coast.

Page 68a.

"Royal Academy, April 31.

No. 70. *Mercury and Hersé.*

J. M. W. Turner, R.A.

Highly as we thought of Mr. Turner's abilities he has far exceeded all that we or his most partial admirers could expect from his powers. We will not attempt to describe this admirable picture but we can confidently recommend it to the attention of our readers as one of the most excellent efforts of the artist, in colouring lightness truth elegance and all the qualities of natural beauty animated by genius, and rendered more interesting by a kind of classical charm which characterizes the whole composition. We now turn from the best Landscape to the best portrait 113 of West by Lawrence."

(Leaf torn out.)

,, 69. Group of distant houses.

,, 70. Blank.

,, 70a. "The monstrous Python

*Didst tempt thy wrath in vain for dead he fell
To thy great strength and golden arms unequal
So while thy unerring hand elanced
Another and another dart.*

Callimaccus.

Hymn to Apollo.

*On Eta gloomy cliff's o'erwhelmed he glows (?)
There on his flinty bed outstretched he lies
While pointed rocks his tossing carcass wounds."*

(Leaf torn out.)

,, 71. Cart and group of men.

,, 71a. } River scene—"Boys splashing at fish."

,, 72. }

,, 73. }

,, 74. } Blank.

,, 75. }

,, 75a. Cliffs by sea.

,, 76. Do.

,, 76a. "Here placed in dust lieth

Here in silent dust placid & just &c."

(2 leaves torn out.)

,, 77. Slight sketch (subject incomprehensible).

,, 78. "The monster Python wreaths

In bulk."

,, 78a. } Fishing boats on shore at Hastings.

,, 79. }

,, 80. Blank.

(Leaf torn out.)

,, 81. Blank.

(Leaf torn out.)

,, 82. Blank.

,, 82a. Poetry.

| | | | |
|------|------|---|--|
| Page | 83. | Blank | |
| " | 83a. | Tree, and three lines of verse about Python. | |
| " | 84. | Church spire. | |
| " | 84a. | } River scene. | |
| " | 85. | { | |
| " | 85a. | Landscape. | |
| " | 86. | Blank. | |
| " | 86a. | Sea coast. | |
| " | 87. | Sea coast. | |
| " | 87a. | Landscape with rustic bridge. "Tunbridge (?)." . | |
| " | 88. | "6 of G. 1 Cal. 4. 8. &c." | |
| " | 88a. | Manuscript note. | |
| " | 89. | Do. | |
| " | 89a. | Do. | |
| " | 90. | Do. | |
| " | 90a. | Do. | |
| | | (Leaf torn out.) | |
| " | 91. | Blank. (Leaf torn). | |
| " | 91a. | MS. note. | |
| " | 92. | Do. | |
| " | 92a. | Poetry. | |
| " | 93. | Do. | |
| " | 93a. | Do. | |
| " | 94. | Do. | |
| " | 95. | " <i>Oh Fancy did it thou not lure The tender Otway from a parents side By Arun Sedgy stream &c</i> " | |
| " | 96. | Blank. | |
| " | 96a. | "say 40 clear one Number | |
| | | 443 | |
| | | 5 | |
| | | <hr/> | |
| | | 2215 | 40 |
| | | 500 drawing | 20 number. |
| | | 760 sub. | <hr/> |
| | | | 800 |
| | | <hr/> | |
| | | 3475 | Allowing discount of 25 upon proofs. |
| | | <hr/> | |
| | | 443* | For 70 additional Proofs for 4 Nos. supposed |
| | | 4 | them all sold. |
| | | <hr/> | |
| | | 1772 | |
| | | <hr/> | |
| | | 500 | Supposed value of drawings after engraved. |
| | | 800 | The 100 prints subscribed for & 20 proofs. |
| | | <hr/> | |
| | | 3072 | Whole profit supposing the 70† proofs sold |
| | | <hr/> | at £2—2 save the charge of printing 30 |
| | | | proofs of each plate." |

* Now crossed through.

† 100 crossed through.

Page 97. "1

| | | |
|---|---|-----|
| 1 | 1 | 443 |
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|---|---|-----|
| 1 | | |
| 1 | 5 | 443 |
| 1 | | |
| 1 | | |

2215 "

„ 97a. " 81 Prints at 15 £60 . 15 . 0
 16 Proofs at 25 20 . 0 . 0

80 . 15 .

4 Proofs Miller 12 P.
 3 Prints to Holworthy
 3 Delamotte
 6 Miss Parr.

16

| | |
|------------------|---------|
| 100 Prints—at 15 | 75 . 15 |
|------------------|---------|

| | |
|-----------------|--------|
| 20 Proofs—at 25 | 24 . 9 |
|-----------------|--------|

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|------------|-------|
| one Number | 100 . |
|------------|-------|

| | |
|------------------------|------------|
| Expenses of one Number | 61 . 1 . 6 |
|------------------------|------------|

clear. 39 . 19 . 6

20

16

120 320."

„ 98. Blank. Page partly torn.

„ 99. Salehurst. Hilder (?) Robertbridge.
 Battle. Lawrence and Martin.
 Guestling call'd 3 Oaks. Cook &c "

ge 99a. "Cartage — 30
Take up — 20

| | |
|----------|---------------|
| | 2 — 10 |
| cost (?) | 5 — |
| | <hr/> 7 — 10" |

„ 100. Blank.
„ 100a. "Spectator" 1
2
3*
4
5
6*
7*
8
9*

Suffolk — Queens Head
Monday 28 May 10 to 12 &c."

(64 leaves drawn on.)

1809* (AET. 34).

CXII.—FRITTLEWELL SKETCH BOOK.

SCHEDULE NO. 309.

Sketch book, bound in calf, with one brass clasp.

Turner's label,—“63 —.”

Paper, white.

Size of page, $4\frac{1}{4} \times 7\frac{3}{16}$.

Executor's endorsement,—“No. 309. Contains
13 leaves. Pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner.”

Inside cover is written by Mr. Ruskin (in pencil):—

“10 this end

3 the other, various poetry, &c.

(Sgd.) J. R.

Opposite” (i.e. on page 1) “the sketch of Crowhurst;
Liber S.”

Inside other cover, written by Turner, in ink:—

“Vacancy most fair but yesterday
O'er these pure leaves maintained her sway
Untill the pen did immolate
But with a stain inviolate
The spotless innocence retreats
From every leaf as fancy beats
Pure like the stream that pours

* Now crossed through.

*From April's cloud the driving shower
 Hope — still accompanys and sighs
 Hope that with ever sparkling eyes
 Looks on the yellow melting skies
 Yet still with anxious pleasing care
 Makes } every leaf appear more fair
 Thinks }*
*Delusion sweet thus tempts us on
 Till all the leaves are like to one
 Yet Hope looks back as hertofore
 And smiling seems to say encore.*

*Written at Purley on the Thame.**

Rainy morning—no fishing."

- Page 1. Winding river in middle distance, seen through a row of trees. Pen and ink. (This is the "sketch of Crowhurst, Liber S." referred to by Mr. Ruskin. The resemblance to the unpublished plate of "Crowhurst" is very general and vague. I am inclined to doubt whether there is any connexion between the two.)
- „ 2. Town with winding river in middle distance and hills beyond. Pencil.
- „ 3. Blank.
- „ 4. Trees, &c., by river bank.
- „ 5. A roadway running between hills.
- „ 6. Sand pits with Yost House, "*Frittlewell*."
- „ 7. Sand pits with "*Children getting sand*."
- „ 8. River running between hills, with horse and figures near foreground.
- „ 9. Winding river seen through trees.
- „ 10. Pathway over the hills.
- „ 11. Blank.
- „ 12. Cottage on hill.
- „ 13-15. Blank.
- „ 16. "*Before we can give rules for regulating the power of lights and shades in a picture, we must consider what degree of it the bodies themselves are indued (?endowed) with according to their several positions with respect to illuminating body.*

1. The intensity of light upon any plane is reciprocally as the square of the distance of that plane from the illuminating quality body.

For examples if parallel planes are at the distance of one 2. 3 ft. from the illuminating point, the intensity of light upon them would be $1\frac{1}{4} - 1\frac{1}{9}$.

All planes are equally lighted by the sun at the same time.

For then ray being parallel a 600 the squares are equal a 660.

If the sun beams fall perpen. upon one face of an object and inclined "

* Purley is near Pangbourn.

Page 17. "upon another pl. the intensity of light on the faces is as the radius to the sine of the angle of incidence.

A plane uniform enlightened does not appear so to an eye in different situation.

P. All shades and shadows of objects would be equally dark and indistinguishable if they received no secondary or reflected lights.

P. Every body participates of the colour (?) of the light by which it is illuminated, for Blue ray shows upon yellow, producing a green, red rays upon Blue purple.

P. Bodies partake more of the color of the sky as they are farther off."

„ 17-45. Blank.

„ 46. "*Clavius Proclus. translated by Taylor. Commentor upon Elucid, &c.*"

„ 47-77. Blank.

„ 77a. Diagram and transcript from French book of perspective.

„ 78. Transcript of French verses about perspective.

„ 79-82. Blank.

„ 82a. Group of Cypress trees.

„ 83. Blank.

„ 83a. Another group Cypress trees.

„ 84. Blank.

„ 84a. Towers of a ruined castle. (? Cowdrey, near Petworth.)

„ 85. Blank.

„ 85a. Draft of verses, in pencil.

„ 86-87. Blank.

„ 87a. See after p. 88.

„ 88. "*Alas another day is gone
As useless as it was begun
The crimson'd streak of early morn
Check's the sweet lark that o'er the corn
Fluttered her wings at twilight grey &c.*"

Continued over p. 87a :—

"*Not so the cotter's children at the door
Rich in content tho Nature made them poor
Standing in threshold emulous to catch
The pendant drop from off the dripping thatch
The daring boy, thus Britain early race
To feel the heaviest drop upon his face
Or heedless of the storm or his abode
Launches his paper boat across the road
Where the deep gullies which his father's cart
Made in their progress to the mart
Full to the brim deluged by the rain
They prove to him a channel to the main
Guiding his vessel down the stream
The pangs of hunger vanish like a dream,"*

Page 88a. "*The chief object of Poetry is to delineate strongly the characters and passions of Mankind, to paint the appearances of Nature and to describe their effects to our imagination. To accomplish these ends the versification must be smooth, the language pure and impressive, the images just, natural and appropriate.*"

Life of Lope Felix de Vega

by Lord Holland."

(13 leaves drawn on.)

1809-1810* (AET. 34-35).

CXIII.—LOWTHER SKETCH BOOK.

SCHEDULE No. 248.

Small pocket book, bound in red morocco, with one clasp, broken.

Paper, white; water mark, "J. Whatman, 1808."

Size of page, $3\frac{1}{4} \times 4\frac{1}{2}$.

Executors' endorsement, "No. 248. Containing 35 leaves—in pencil and colors.

(Sgd.) H. S. Trimmer.

C. Turner."

Endorsement on wrapper, "two Academy figures out.

(Sgd.) R. N. W."

Inside one cover is written—

"£24 = 10 weeks.

922. 7 Decr 1809

2445. 9 Feb. 9

1197. 19 Oct. 9";

inside other cover—

"Chimney P. 12 12

Windows 17 17

Skirting 14 40

Door 20 —

Do. 20 79

Hearth 1 ft. 5. inch thick. 14

4 —

Oven 3 by 5 93

Skirting 38 feet &c."

- | | | |
|------|-----|--------------------------|
| Page | 1. | Figures on the moors. |
| " | 2. | Moors. |
| " | 2a. | } Figures on the moors. |
| " | 3. | |
| " | 3a. | Poetry. |
| " | 4. | Landscape, with figures. |
| " | 5. | Female Academy study. |
| " | 6. | Commencement of do. |

| | | | |
|------|--------|---|---------|
| Page | 6a. | Female Academy study. (Four leaves torn out.) | |
| " | 7. | Sky. | |
| " | 7a. | } Figures near a bridge, and cottage interior with figures. | |
| " | 8. | | |
| " | 9. | Female Academy study. | |
| " | 9a. | } A harbour. | |
| " | 10. | | |
| " | 11-12. | Blank. | |
| " | 13. | " <i>Timber for floor, doors, &c.</i> | 4 |
| | | do. <i>for lathing</i> | 1 . 5 |
| | | do. <i>for Roof</i> | 3 |
| | | do. <i>at Kilsby's</i> | 1 |
| | | <i>Taylor wages. 11 weeks</i> | 17 . 10 |
| | | <i>Turners do. for floors</i> | 1 . 13 |
| | | <i>for Roof to Ditto</i> | 1 . 4 |
| | | <i>Chimney Pieces and Hearth</i> | 1 . 6 |
| | | <i>Nails. —</i> | 2 |
| | | <i>Locks, bolts</i> | 1 |
| | | <i>Shutters</i> | 1 . 5 |
| | | <i>Lime</i> | 7 . 6 |
| | | <i>Jack's time for fetching Timber } from Brentford.</i> | 1 |
| | | " <i>Window Frames to Turner</i> | 1 . 17 |
| | | <i>to Glazing do.</i> | 2 . |
| | | <i>Oven. Carriage</i> | 1 . 10 |
| | | <i>2 doors</i> | 2. |
| | | <i>Lathes—sink stone</i> | 1." |
| " | 13a. | Poetry. | |
| " | 14. | Blank. | |
| " | 14a. | Poetry. | |
| " | 15. | Landscape. ? Study for picture of Lowther. | |
| " | 15a. | Poetry. | |
| " | 16. | Groups of figures on river. | |
| " | 16a. | River scene, with bridge and boats.—" <i>Cupy Moffat</i> " (?). | |
| " | 17. | Poetry. | |
| " | 18. | Do. | |
| " | 19. | Blank. | |
| " | 19a. | Gound plans, with measurements. (Leaf torn.) | |
| " | 20. | Diagrams and measurements. | |
| " | 21. | Blank. | |
| " | 21a. | MS. note. (Five leaves torn out.) | |
| " | 22-23. | Blank. | |
| " | 23a. | Group figures. (Two leaves torn out.) | |
| " | 24. | Figures on river bank. | |
| " | 24a. | Poetry. (Leaf torn.) | |
| " | 25. | Various architectural details. " <i>Windows, door &c.</i> " | |
| " | 26. | Do. do. " <i>Lowther. Same on the South,</i> " " <i>North,</i> " " <i>North and South,</i> " " <i>Pinnacle over the Chapel plain.</i> " | |

- Page 27. Blank.
(Leaf torn.)
- „ 28. Blank.
- „ 28a. Poetry.
- „ 29. Blank.
- „ 29a. } View of Thames from Windsor Castle (?).
- „ 30. }
- „ 30a. *“Small subjects from the new testament of the crucifixion of Christ generally (?) dated 1508—11—12, but they notwithstanding the monogram $\overline{\text{D}}$ appear not to be wooden cuts but the early (?) engravings after that period. Now if as can be seen some are dated 58 it allows 50 years in which there does not appear that progressive improvement (which) appears always in the works of those striving for pre-eminence, for these possess the style of his most finished and later works, and yet he would not at that time be said to have either attained his powers or 20 years.*
(Consult Pilkington as to his birth, age ?.)
1470—1 — 1528. 57.”
- „ 31–35. Blank.
- „ 35a. Castle and bridge in mid-distance, seen through foliage.
- „ 36–40. Blank.
- „ 40a. Female Academy study. Water colour.
- „ 41. Blank.
(Leaf torn out.)
- „ 42. Blank.
- „ 42a. Landscape, with castle on distant hill.
- „ 43. Blank.
- „ 43a. } Female Academy study.
- „ 44. }
- „ 44a. Commencement of do.
(Leaf torn.)
- „ 45. Blank.
- „ 45a. Female Academy study.
(Leaf torn.)
- „ 46. Blank.
- „ 46a. Female Academy study.
- „ 47–48. Blank.
- „ 48a. Distant view of “Isle of Man.”
“Anaxagorus. A „ gar, tha „ chus.
The sun 95 millions of miles distant
The earth equal to 8 seconds of a degree (?)
The 1200 seconds
The moon nearly the apparent size of E.”
- „ 49. Blank.
- „ 49a. Figure and two dogs. Dogs partly coloured.
- „ 50. Blank.
- „ 50a. Two dogs. Partly coloured.
- „ 51. Blank.
- „ 51a. Two dogs. Partly coloured.

- Page 52. Blank.
 „ 52a. Man seated holding a gun.
 „ 53. Blank.
 „ 53a. One-arched bridge over stream, with hills beyond.
 „ 54. Blank.
 „ 54a. } Cottage interior, with figures.
 „ 55 }
 „ 55a. A wooden cradle.
 „ 56. River scene.
 „ 57-58. Blank.
 „ 59. Two figures—“*Woman is Doubtful Love.*”
 (Leaf torn out.)
 „ 60. Blank.
 „ 60a } “*Bargemen putting up their awning.*”
 „ 61. }
 „ 61a. Poetry.
 „ 62. Blank.
 „ 62a. Poetry.
 „ 63-64. Blank.
 „ 64a. Poetry.
 „ 65. “*Brooch as a Jewel guarding a Lady's breast.*”
 „ 65a. Poetry.
 „ 66. Blank.

(36 leaves drawn on.)

(Two life studies referred to by Mr. Wornum not yet found.)

1810-1811* (AET. 35-36).

CXIV.—WINDMILL AND LOCK SKETCH BOOK.

SCHEDULE No. 208.

Small pocket book, bound in red morocco, with one brass clasp.

Turner's label on back — 58 — ”; written in ink on front of cover — “1811.”

Paper, white; water mark, “J. Whatman, 1808.”

Size of page, $3\frac{3}{8} \times 4\frac{1}{2}$.

Executor's endorsement,—“No. 208. This book contains 13 leaves. Pencil sketches.

(Sgd.) C. Turner.”

Mr. Ruskin's endorsements on wrappers:—“Valueless”; and “No. 208. Six leaves out. Otherwise valueless.”

Written inside one cover:—

“*The Quarterly Review IV.*

Murray, 38 Fleet St. &c.”

Inside other cover:—

“*Rolfe*

33 Ossulton St.

Summer Town, &c.”

- Page 36a. }
 „ 37. } Banks of river.
 „ 38. }
 „ 39. Architectural features.
 „ 40-44. Blank.
 „ 44a. Porch of church (?).
 „ 45. Blank.
 „ 45a Draft of speech :—
 “ Gentlemen,
 *The Academy must augur well from their
 enlightened students who presume to find errors
 before they have proved their competence to judge.
 Such presumption it is to be hoped but
 until they have produced works it is only presump-
 tion. The members are only Guardians of the Art
 to those who excell &c.”*
 „ 46. Mostly illegible, but the following can be made out :—
 “ *As the instruction offered is gratuitous on the part
 of the Academy and its most gracious founder.”*
 „ 47-49. Blank.
 „ 49a. } A classical gateway or building.
 „ 50. }
 „ 50a. “ *Gentlemen in now closing my book I . . . myself
 address you as a member of the body or trust and
 that I speak the convictions (?) . . . of the Institu-
 tion in saying that the greatest praise the proff^r desires
 is a silent attention &c.”*
 „ 51. “ *To you yourselves Gentlemen must the nation look for
 the further advancement of (our) profession and in
 our toil at the steep ascent we have made
 the pursuit of all that is meritorious to fix irrevocably
 the triple standard of the art (of) the British
 Empire.”*
 „ 52-53. Blank.
 „ 53a. } Design for a building.
 „ 54. }
 „ 55-57. Blank.
 „ 57a. Part of classical temple.
 „ 58-60. Blank.
 The following leaves (pp. 61-73) were all loose and
 in different bundles. Their sequence is therefore
 conjectural.
 „ 61. Blank.
 „ 61a. Diagrams.
 „ 62. Blank. Leaf torn.
 „ 63. Plan, with measurements.
 „ 63a. Part of building.
 „ 64. Church spire and MS. note.
 „ 65. Part of diagram.
 „ 65a. MS. note.
 „ 66. Part of renaissance building seen in perspective.
 „ 67. Church spire.
 „ 68-69. Blank.
 „ 69a. “ *Monte Cavallo figure 19¹/₂ high.
 The Head 8¹/₄, leg 5 Feet 6 &c.”*

- „ 70. Landscape with “*Oxen ploughing.*”
 „ 71a. } Windmill and bridge.
 „ 72. }
 „ 72a. } Windmill and lock. Said to be on Grand Junction
 „ 73. } Canal near Hanwell. *See* oil painting in possession
 of Sir Fredk. Cook, and “*Liber*” plate (R. 27).
 „ 73a. } Sketch of Sandycombe Lodge and Grounds. Pen
 „ 74. } and ink.

Mr. Ruskin has written in red ink over part of
 page 74 :—“The other half of this sketch is on the
 back of the sketch for Windmill and Lock.

(Sgd.) J. R.”

- „ 74a. Ground plan of house. Pen and ink.
 „ 75. Blank.
 „ 75a. } Landscape, with road in foreground.
 „ 76. }
 „ 76a. A statue on a monument.
 „ 77. Draft of lines about Pope and his villa at Twickenham.
 „ 77a. Ground plan and various aspects of Sandycombe Lodge.
 Pen and ink.

| | | |
|-------------|----------|----------|
| “ 2 Rooms | 15 by 18 | |
| 1 Room | 25 by 20 | |
| Kitchen. | 15 by 12 | |
| Side Room. | 15 by 8 | |
| Upper Room. | 15 by 8 | |
| Do. | 15 by 8 | |
| Small do. | 10 by 8 | 1 closet |
| | 100 | 80 ” |

- „ 78. Ground plan and back view of Sandycombe Lodge.
 Pen and ink.

“ 40 feet long — 30 (? 20) feet high west side
 20 Broad 30 feet high east side.

100
 80
 —
 8000 ”

- „ 78a. Ground plan, &c., of Sandycombe.
 „ 79. “ 4 Chimney Pieces
 7 Best Doors 2 got.
 8 Common Doors
 12 Windows
 5 Attic Windows 2 got.
 2 P^r of F. Window Door outward doors.”
 „ 79a. Sandycombe Lodge.
 „ 80. Blank.
 „ 80a. Side view of Sandycombe Lodge.
 „ 81. Blank.
 „ 81a. Side view, Sandycombe Lodge.
 „ 82. Ground plan, &c.
 „ 82a. Do.
 „ 83. Blank.

| | | | | |
|------|------|---------------------------|----------|-----------------------|
| Page | 83a. | Ground plan, &c. | | |
| " | 84. | Side view. | | |
| " | 84a. | Do. | | |
| " | 85. | Blank. | | |
| " | 85a. | Ground plan, &c. | | |
| " | 86. | Blank. | | |
| " | 86a. | Ground plan, &c., also :— | | |
| | | " 7478 | 6 Jan. | 1810. |
| | | 4628 | 2 Jan. | 1810. |
| | | 29 | | |
| | | 30 | | |
| | | 922 | — 7 Dec. | 1809." |
| | | | | (45 leaves drawn on.) |

1809-1810* (AET. 34-35).

CXV.—STUDIES FOR "LIBER" SKETCH BOOK.

SCHEDULE No. 138.

Roll sketch book, bound in boards with red leather back.

Paper, white.

Water mark, "J. Whatman, 1807."

Size of page, $9\frac{1}{8} \times 14\frac{3}{16}$.

All the drawings are in sepia, except those on p. 5, which are in pencil. The sepia drawings are all studies for pictures, and are in various stages of definition.

With regard to the number of leaves which have obviously been cut or torn out of this book, it is evident that some at least, if not all, contained similar studies to those which have been left. How many of these are in the present collection (among the exhibited "Liber" drawings) it is impossible to say, as nearly all the exhibited drawings have been mounted and cut down.

(About 7 leaves torn out.)

| | | |
|------|-------|---|
| Page | 1. | Roadway between trees beside a river. |
| " | 2. | Stream or pond with house on distant bank. (Leaf cut out.) |
| " | 3. | River scene, with eel traps. |
| " | 4. | Bridge leading into town. (Leaf torn out.) |
| " | 5. | Two studies for classical subjects. Pencil. (Two leaves torn out.) |
| " | 6. | Sea piece. (Leaf torn out.) |
| " | 7. | Sea piece. |
| " | 8. | Landscape. |
| " | 9-11. | Blank. (15 leaves cut out.) |

Page 12-14. Blank.

(About 23 leaves cut out.)

- „ 45. Storm at sea. (The “Bridgewater Sea Piece.”) No. 82 in 1st Loan Collection.
- „ 46. Sketch for “Liber Studiorum” subject. Sepia. Exhibited Drawings, No. 515, N.G.
- „ 47. Ploughing at Eton. (Query Lincoln Cathedral in background.) Sepia. Exhibited Drawings, No. 516, N.G.
- „ 48. Sketch for “Liber Studiorum” subject. Sepia. Exhibited Drawings, No. 518, N.G.
(12 leaves drawn on.)

1806-1810* (AET. 31-35).

CXVI.—“LIBER STUDIORUM” DRAWINGS, &c (1).

A. Bridge and cows. (R. 2.)

$7\frac{3}{16} \times 10\frac{3}{16}$.

Reverse of engraving; drawing faded through exposure.
Exhibited drawings, No. 504, N.G.

B. Woman and tambourine. (R. 3.)

$7\frac{6}{16} \times 10\frac{3}{16}$.

Drawing much faded. Several slight differences between this drawing and engraving.
Exhibited drawings, No. 468, N.G.

C. Scene on the French Coast. (R. 4.)

Drawing, $7\frac{5}{16} \times 10\frac{2}{16}$, on piece of paper, $13 \times 16\frac{1}{4}$.

Engraving of this subject is generally known as “Flint Castle : Smugglers.”

Reverse of engraving and many differences in design.
Exhibited drawings, No. 496, N.G.

On back of drawing the following verses in ink, in Turner’s writing :—

*“A Row (? Pair) of Poplars in disgrace
Because they would not stop their pace
Or grew unnecessarily tall
Their Master came and topped them all.*

*Some neighbourly poplars stood hard by
Beheld their growth with jealous eye
Now saw—exulting—cried
How near is pride to earth allied.*

*Friends said the poplars in disgrace
You see the fault of making haste
Ambitious greatness caused my woe
Ambition shun, mind how you grow
Mind while you run you are bare below,
For while you run you are bare below.”*

D. Scene on French Coast. (R. 4.) $7\frac{1}{16} \times 10\frac{1}{16}$.

Print of etching of above subject, washed with sepia.

Exhibited drawings, No. 522, N.G.

E. Jason. (R. 6.) $7\frac{2}{16} \times 10\frac{6}{16}$.

Drawing slightly faded.

Exhibited drawings, No. 461, N.G.

F. Sheepwashing at Eton.About $8 \times 10\frac{3}{4}$.

Drawing not engraved. Oxford, 96-169.

G. A silent pool. $7\frac{1}{4} \times 10\frac{7}{8}$.

Sepia, unfinished.

Not engraved.

H. Blacksmith's shop. $7\frac{5}{8} \times 10\frac{3}{4}$.

Sepia and black, unfinished.

Not engraved.

I. Basle. (R. 5.)

Print of etching worked over in sepia for mezzotinter.

Exhibited drawings, No. 521, N.G.

J. The straw yard. (R. 7.) $7\frac{3}{16} \times 10\frac{6}{16}$.

Drawing reverse of engraving. Slight alterations made in etching.

Exhibited drawings, No. 506, N.G., as "Stack yard."

K. The castle above the meadows. (R. 8.) $7\frac{4}{16} \times 10\frac{6}{16}$.

Drawing much faded.

Exhibited drawings, No. 467, N.G., as "Pastoral with Castle."

L. Mount St. Gothard. (R. 9.) $7\frac{1}{4} \times 10\frac{5}{16}$.

Exhibited drawings, No. 477, N.G.

M. The Egremont sea piece. (R. 10.)

$$7\frac{3}{16} \times 10\frac{5}{16}.$$

Size of ship nearest pier is smaller in engraving than in drawing.

Exhibited drawings, No. 502, N.G., as "Ships in a Breeze."

N. Holy Island Cathedral. (R. 11.)

$$7\frac{1}{4} \times 10\frac{7}{16}.$$

Exhibited drawings, No. 481, N.G.

O. Pembury Mill, Kent. (R. 12.)

$$7\frac{3}{16} \times 10\frac{1}{16}.$$

Exhibited drawings, No. 492, N.G.

P. The bridge in middle-distance. (R. 13.)

$$7\frac{1}{4} \times 10\frac{1}{4}.$$

Also called "The Sun between Trees."

Exhibited drawings, No. 464, N.G.

Q. Dunstanborough Castle. (R. 14.)

$$7\frac{3}{8} \times 10\frac{5}{8}.$$

On back of drawing the number "26" in pencil, and "*Dunstanborough Castle. Picture in the possession of W. Penn, Esq.*"

Exhibited drawings, No. 485, N.G.

R. Lake of Thun, Switzerland. (R. 15.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 474, N.G.

S. Fifth Plague of Egypt. (R. 16.) (Vaughan Bequest.)

$$7\frac{3}{16} \times 10\frac{1}{8}.$$

Exhibited drawings, No. 875, N.G.

T. Farm yard with the cock. (R. 17.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 507, N.G., as "Farm yard with pigs."

U. The Clyde. (R. 18.)

$$7\frac{2}{8} \times 10\frac{2}{8}.$$

Exhibited drawings, No. 500, N.G.

V. Little Devil's Bridge over the Russ above Altdorft, Switzerland. (R. 19.)

$$7\frac{3}{16} \times 10\frac{2}{8}.$$

Exhibited drawings, No. 476, N.G.

W. Little Devil's Bridge. (R. 19.)

Print of engraving.

Exhibited drawings, No. 567*b*, N.G.

X. The Leader sea-piece. (R. 20.)

$$7\frac{2}{8} \times 10\frac{3}{8}.$$

Known also as "The guard ship at the Nore." Distant man-of-war and boats in left and centre of engraving do not appear in the drawing.

Exhibited drawings, No. 503, N.G.

Y. Morpeth. (R. 21.)

$$7\frac{3}{8} \times 10\frac{5}{16}.$$

Exhibited drawings, No. 482, N.G.

Z. Juvenile Tricks. (R. 22.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 511, N.G.

(26 drawings.)

1806-1810.* (AET. 31-35).

CXVII.—"LIBER STUDIORUM" DRAWINGS, &c. (2).**A. Hindoo devotions. (R. 23.)**

$$8 \times 10\frac{1}{16}.$$

Known also as "The Hindoo worshipper."

Exhibited drawings, No. 471, N.G.

B. Coast of Yorkshire, near Whitby. (R. 24.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 486, N.G.

C. Hind Head Hill. On the Portsmouth Road. (R. 25.)

$$7\frac{2}{8} \times 10\frac{5}{16}.$$

Exhibited drawings, No. 489, N.G.

D. London from Greenwich. (R. 26.)

$$7\frac{3}{8} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 493, N.G., as "Greenwich Hospital."

E. Junction of Severn and Wye. (R. 28.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Drawing faded.

Exhibited drawings, No. 495, N.G.

F. Marine dabblers. (R. 29.)

$$6\frac{1}{16} \times 10\frac{1}{4}.$$

Exhibited drawings, No. 509, N.G.

G. Near Blair Athol, Scotland. (R. 30.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited drawings, No. 499, N.G.

H. Lauffenbourg on the Rhine. (R. 31.)

$$7\frac{1}{16} \times 10\frac{3}{16}.$$

Drawing faded. Several slight alterations in engraving.

Exhibited drawings, No. 473, N.G.

I. Young anglers. (R. 32.)

$$7\frac{3}{16} \times 10\frac{1}{2}.$$

Exhibited drawings, No. 510, N.G.

J. St. Catherine's Hill near Guildford. (R. 33.)

$$7\frac{3}{16} \times 10\frac{3}{16}.$$

Exhibited drawings, No. 491, N.G.

K. Martello Towers near Bexhill, Sussex. (R. 34.)

$$7\frac{1}{4} \times 10\frac{3}{4}.$$

Exhibited drawings, No. 490, N.G.

L. From Spenser's Fairy Queen. (R. 36.) (Vaughan Bequest.)

$$7\frac{1}{4} \times 10\frac{1}{4}.$$

Engraving reverse of drawing

Exhibited drawings, No. 884, N.G.

M. Water mill. (R. 37.)

$$7\frac{3}{16} \times 10.$$

Exhibited drawings, No. 505, N.G.

N. Woman at a tank. (R. 38.)

$$8\frac{5}{16} \times 10\frac{3}{8}.$$

Called also "Hindoo Ablutions."

Slight alterations in engraving.

Exhibited drawings, No. 470, N.G.

O. Crypt of Kirkstall Abbey. (R. 39.)

$$7\frac{3}{16} \times 10\frac{1}{16}.$$

Exhibited drawings, No. 484, N.G.

P. Procris and Cephalus. (R. 41.)

$$7\frac{5}{16} \times 10\frac{1}{4}.$$

Slight differences in engraving. Drawing faded or rubbed.

Exhibited drawings, No. 465, N.G.

Q. Winchelsea, Sussex. (R. 42.)

$$7\frac{3}{16} \times 10\frac{1}{16}.$$

Exhibited drawings, No. 487, N.G.

R. The bridge and goats. (R. 43.)

$$7\frac{3}{16} \times 10\frac{1}{8}.$$

Drawing faded and the reverse of engraving. Slight differences between drawing and engraving.

Exhibited drawings, No. 463, N.G.

S. The bridge and goats. (R. 43.)

Print of etching with sepia additions.

Exhibited Drawings, No. 520, N.G.

T. Peat bog, Scotland. (R. 45.)

$$7\frac{1}{2} \times 10\frac{9}{16}.$$

Exhibited drawings, No. 498, N.G.

U. Rispah. (R. 46.) (Vaughan Bequest.)

$$7\frac{3}{16} \times 10\frac{1}{16}.$$

Exhibited drawings, No. 864, N.G.

V. Frontispiece to "Liber Studiorum." (R. 1.) (Vaughan Bequest.)

Proof of etching, worked over in wash.

Exhibited drawings, No. 863, N.G.

Proof bears signature, "M. Constance Clarke" in pencil on margin, also initials, "H.V."

On back, the signature of "Mary Constance Clarke" in ink, and the following in pencil:—"This is in a state perfectly Unique, being as much a drawing as an etching, and the gem of Mr. Stokes's collection."

W. Hedging and ditching. (R. 47.)

$$7\frac{5}{16} \times 10\frac{1}{4}.$$

Exhibited drawings, No. 508, N.G.

X. Chepstow Castle. (R. 48.)

$$7\frac{1}{4} \times 10\frac{3}{8}.$$

Sometimes called "River Wye."

Exhibited drawings, No. 494, N.G.

Y. Chain of Alps from Grenoble to Chamberi. (R. 49.)

$$7\frac{3}{8} \times 10\frac{1}{2}.$$

Exhibited drawings, No. 479, N.G.

Z. Rivaux Abbey, Yorkshire. (R. 51.)

$$7\frac{3}{16} \times 10\frac{7}{16}.$$

Exhibited drawings, No. 483, N.G.

(26 drawings.)

1810* (AET. 35).

**CXVIII.—"LIBER STUDIORUM" DRAWINGS,
&c. (3).**

It seems convenient to group all the "Liber" drawings together, though the majority of those published in 1816 and after, as well as the unpublished subjects, appear to have been made at a later date than the first fifty drawings.

A. Solitude, or the Reading Magdalene. (R. 53.)

$$7\frac{5}{16} \times 10\frac{5}{16}.$$

Exhibited Drawings, No. 462, N.G.

B. Mill near the Grand Chartreuse; Dauphiny. (R. 54.)
(Vaughan Bequest.)

$$9\frac{1}{8} \times 13\frac{1}{2}.$$

Exhibited Drawings, No. 866, N.G.

C. Dumblain Abbey, Scotland. (R. 56.)

$$7\frac{3}{16} \times 10\frac{3}{8}.$$

Exhibited Drawings, No. 497, N.G.

D. Norham Castle, on the Tweed. (R. 57.)

$$7\frac{9}{16} \times 10\frac{3}{4}.$$

Exhibited Drawings, No. 480, N.G.

E. Raglan Castle. (R. 58.) (Vaughan Bequest.)

$8\frac{1}{8} \times 11\frac{1}{2}$. (The plate is $7\frac{1}{6} \times 10\frac{3}{4}$.)

Exhibited Drawings, No. 865, N.G.

Note Turner's name for this subject is "Berry Pomeroy."
See p. 442.

F. Ville de Thun, Switzerland. (R. 59.)

$7\frac{3}{16} \times 10\frac{5}{16}$.

Exhibited Drawings, No. 475, N.G.

G. The source of the Arveron, in the Valley of Chamouni, Savoy. (R. 60.) (Vaughan Bequest.)

$8\frac{1}{8} \times 12\frac{1}{4}$. (Plate $7\frac{1}{2} \times 10\frac{5}{8}$.)

Exhibited Drawings, No. 879, N.G.

H. Tenth Plague of Egypt. (R. 61.)

$7\frac{3}{8} \times 10\frac{1}{8}$.

Exhibited Drawings, No. 469, N.G.

I. The Alcove, Isleworth. (R. 63.) (Vaughan Bequest.)

Also known as "Twickenham, Pope's Villa," and "Garrick's Temple and Hampton Church."

$8\frac{7}{16} \times 11\frac{1}{2}$.

Exhibited Drawings, No. 881, N.G.

J. Bonneville, Savoy. (R. 64.)

$7\frac{5}{8} \times 11\frac{5}{16}$.

Exhibited Drawings, No. 478, N.G.

K. Inverary Castle and Town, Scotland. (R. 65.)

$7\frac{3}{4} \times 10\frac{5}{8}$.

Exhibited Drawings, No. 501, N.G.

L. Aesacus and Hesperidē. (R. 66.)

$7 \times 10\frac{1}{4}$. Proof of etching, washed with sepia.
(Oxford Loan Collection, 97—170.)

M. East Gate, Winchelsea. (R. 67.)

$7\frac{3}{16} \times 10\frac{1}{16}$.

Exhibited Drawings, No. 488, N.G.

N. Isis. (R. 68.) (Vaughan Bequest.)

$8\frac{5}{16} \times 11\frac{1}{8}$. (Plate $7\frac{1}{8} \times 10\frac{11}{32}$.)

Exhibited Drawings, No. 883, N.G.

O. Christ and the Woman of Samaria. (R. 71.)

$8 \times 10\frac{7}{16}$. (Plate $7\frac{3}{16} \times 10\frac{3}{8}$.)
Exhibited Drawings, No. 472, N.G.

P. Glaucus and Scylla. (R. 73.) (Vaughan Bequest.)

$8\frac{7}{8} \times 11\frac{1}{16}$.
Exhibited Drawings, No. 882, N.G.

Q. Sheep-washing, Windsor. (R. 74.) (Vaughan Bequest.)

Also called "Windsor Castle from Salt Hill."
 $8\frac{7}{8} \times 12\frac{7}{16}$.
Exhibited Drawings, No. 880, N.G.

R. Crowhurst, Sussex. (R. 76.) (Vaughan Bequest.)

$7\frac{3}{4} \times 10\frac{13}{16}$.
Exhibited Drawings, No. 868, N.G.

S. The Temple of Jupiter in the Island of Aegina.
(R. 77.) (Vaughan Bequest.)

$7\frac{3}{4} \times 11\frac{5}{8}$.
Exhibited Drawings, No. 872, N.G.

T. Ploughing, Eton. (R. 79.) (Vaughan Bequest.)

Print of the first etching (by Turner) worked on in sepia as a guide to the engraver.

Eton Chapel has been substituted for Lincoln Cathedral in the background. Cf. CXV, 47.

On margin is written by Turner in pencil—

"*Mr. Lupton.*

If you have not the ground on yet, pray give the Plate a good rubbing down with sil . . . (margin cut off) any way would make it better if brighter."

U. The Felucca. (R. 82.)

$7\frac{3}{4} \times 10\frac{1}{2}$.
Exhibited Drawings, No. 519, N.G.

V. Moonlight at sea. The Needles. (R. 85.) (Vaughan Bequest.)

$8\frac{1}{4} \times 10\frac{7}{8}$.
Exhibited Drawings, No. 874, N.G.

W. Kingston Bank. (R. 87.) (Vaughan Bequest.)

$7\frac{13}{16} \times 10\frac{2}{16}$.
Exhibited Drawings, No. 873, N.G.

X. The Deluge. (R. 88.) (Vaughan Bequest.) $8\frac{1}{16} \times 11\frac{1}{8}$.

Exhibited Drawings, No. 869, N.G.

Y. View of a river from a terrace (Macon ?). (R. 92.) (Vaughan Bequest.) $9\frac{1}{8} \times 13\frac{1}{16}$.

Exhibited Drawings, No. 867, N.G.

Z. Falls of the Rhine, Schaffhausen. (R. 93.) (Vaughan Bequest.) $9 \times 11\frac{5}{8}$.

Exhibited Drawings, No. 870, N.G.

a. View of a lake. (Sometimes called Derwentwater.) (R. 94.) (Vaughan Bequest.) $8\frac{9}{16} \times 11\frac{1}{2}$.

Exhibited Drawings, No. 876, N.G.

b. Lucerne (?). (R. 97.) (Vaughan Bequest.) $8\frac{9}{16} \times 11$.

Exhibited Drawings, No. 877, N.G.

c. The "Victory" coming up the Channel with the body of Nelson. (R. 99.) (Vaughan Bequest.) $7\frac{7}{8} \times 11\frac{5}{16}$.

Exhibited Drawings, No. 871, N.G.

d. A pastoral. (R. 100.) $7\frac{3}{16} \times 10\frac{3}{8}$.

Exhibited Drawings, No. 466, N.G.

e. Sketch for "Liber Studiorum" subject.About $8 \times 10\frac{1}{2}$.

Exhibited Drawings, No. 512, N.G.

f. Storm in the Mediterranean.About $7\frac{1}{2} \times 12$.

Perhaps another version of "The Felucca" (519, N.G.)

W.M. "Tovill Mill. 1813."

Exhibited Drawings, No. 513, N.G.

g. Sketch for "Liber Studiorum" subject.About 8×11 .

Exhibited Drawings, No. 517, N.G.

(33 drawings.)

1802-1810* (AET. 27-35).

CXIX.—MISCELLANEOUS : BLACK AND
WHITE (1).

Various drawings and scraps of paper that do not
lend themselves to more definite classification.

The sizes given are those of the pieces of paper.

A. Two life studies.

About $5\frac{5}{16} \times 8\frac{5}{8}$. Pencil and white chalk on prepared grey
paper.

Female figures seated.

B. Female seated figure.

About $5\frac{1}{2} \times 8\frac{1}{2}$. Pencil and white chalk on prepared grey
paper.

Life study.

C. Upper part of masts, with rigging and sails.

$8\frac{3}{8} \times 10\frac{3}{4}$. Pencil.

Paper originally white, but now much spotted and soiled.

D. Group of sheep.

$7\frac{1}{16} \times 9\frac{3}{4}$. Pencil.

E. Facade of late Renaissance building.

$7\frac{3}{4} \times 12$. Pencil.

F. Seashore, with distant mountains.

$6\frac{1}{2} \times 11\frac{3}{4}$. Pencil, on light blue paper.

G. Study for classical subject. (Possibly "The Argonauts.")

$9\frac{5}{8} \times 14\frac{1}{4}$. Pencil and pen and ink on grey prepared
paper.

H. Three designs for classical subjects.

$18\frac{1}{4} \times 24$. Pen and ink on rough grey paper. The paper
was originally folded into four compartments, but one of the
four quarters has been cut off.

On reverse, another study for classical subject—pen and
ink—and a drawing in pencil of what may be a python or
root of a tree.

I. Design for classical subject.

About $8\frac{1}{2} \times 11$. Pen and ink.

No. 58 in 1st Loan Collection.

Reverse, another classical subject. Ink and wash.

J. A Council Meeting of the Artists' Benevolent Society (?).

8 × 12. Pen and ink on paper bearing water mark "1805."
On reverse, perspective view of room.

K. Another view of a similar meeting.

$6\frac{1}{4} \times 8\frac{1}{8}$. Pen and ink.
Below is written, "*Bloomsbury Dispensary*."

L. Clinking glasses with Father Time.

$8\frac{3}{8} \times 7\frac{3}{4}$. Pencil.
A convivial meeting.

M. A child running.

$8\frac{5}{8} \times 4\frac{1}{2}$. Pencil.
Reverse, a similar figure, smaller and slighter, with "*My dear*" written in ink at side.

N. A concert.

$12\frac{3}{4} \times 10$.
Three sketches in pen and ink of group round a figure playing on the harpsichord (?).
Reverse, two profiles, in pencil.
On brown board.

O. A water mill.

$8\frac{5}{8} \times 12\frac{1}{4}$. Pencil, on rough sugar-loaf paper.

P. River and mountain.

$10\frac{1}{8} \times 12\frac{1}{4}$. Pencil, on rough sugar-loaf paper.

Q. Cattle drinking in river, with mountains in distance.

$6\frac{5}{8} \times 9\frac{7}{8}$. Pencil and wash.
Reverse, various colour blots, &c.
Possibly these drawings are not by Turner.

R. Study for picture.

$10\frac{1}{16} \times 12\frac{1}{2}$. Pen and ink and wash on rough sugar-loaf paper.
Possibly one of the Plagues of Egypt.

S. Study for a figure subject.

$8\frac{3}{4} \times 13\frac{3}{4}$. Pen and ink and white chalk on prepared grey paper.

T. Study for picture.

$10 \times 13\frac{1}{4}$. Pen and ink and wash on white paper.
Landscape, with cattle, river, and distant mountains;
Evening.

U. Group of trees.

$14\frac{1}{2} \times 10\frac{1}{2}$. Black and white chalk on sized paper.

V. Ground plans and various Italian buildings.

$8\frac{7}{8} \times 14\frac{3}{4}$. Pencil and pen and ink.

Both sides of paper covered.

W. Various architectural details.

10×8 . Pen and ink.

X. Figure sketches.

$7\frac{3}{8} \times 9\frac{1}{2}$.

Gentleman with spectacles seated at small round table looking at a book, with two children on either side of him. Two sketches of this group, in pen and ink.

Reverse, pencil sketch of group round a seated organist. Cf. CXIX, N, above.

Y. Study for picture of donkeys grouped on hillside.

$8\frac{3}{4} \times 12\frac{1}{2}$. Wash.

Reverse, draft of letter to Sir John Leicester asking permission to have "The Shipwreck" engraved by Charles Turner.

Z. Bowsprit and figurehead of man-of-war.

$8\frac{5}{8} \times 9\frac{5}{16}$. Pencil.

(26 drawings.)

1802-1810 (AET. 27-35).

CXX.—MISCELLANEOUS: BLACK AND
WHITE (2).

A. Two Studies for picture of "The Fall of the Walls of Jericho."

$14\frac{3}{4} \times 8\frac{7}{8}$. Pen and ink.

B. Four Studies of Pictures.

$7\frac{1}{4} \times 8\frac{3}{4}$. Pen and ink, with descriptions.

(a) Road in centre of picture, with trees and buildings on either side; distant mountains.—
"Light on the left-hand side. Large size."

(b) Castle on hill in mid-distance; sheep in foreground, and snow-covered mountains in distance.—
"Light on the right. Small."

(c) Road leading to bridge in mid-distance, with
"Beech trees in light" on left, in foreground.—
"Light on the right. Large."

(d) "Churchyard" in foreground, with three trees on margin of "Lake" in mid-distance, with distant mountains. "Light on the left. Small."

I do not know whether these are original designs or copies of pictures by Wilson or other artists.

C. "Lord Essex's 'Harvest Home'."

$7\frac{1}{4} \times 9$. Possibly a Teniers. Pen and ink and wash.

"Candles and Lanthorn and Chafing dish for the pipes. Horns, Mugs, Pudding dishes, Water Pots for Beer—Sow and Pigs—Ducks—Shepherd—Boy and Dog—Master of the feast demanding Silence at the head of the table with a large Bowl—those around him looking eager and cunning at the hope of taking it next.—Four men half drunk wanting more beer at the Barrel, &c."

D. Reaping.

$7\frac{1}{4} \times 9$. Pen and ink and wash. Water mark, 1803.

Possibly Windor Castle in distance.

E. Study for Picture.

Lake with town and mountains; group of figures in foreground. Pen and ink.

F. The High Street, Oxford.

$16\frac{1}{8} \times 20$. Pencil.

Sketch for the picture exhibited at R.A. 1812, and now in possession of Lady Wantage.

G. Harvest.

$7\frac{1}{4} \times 9\frac{1}{4}$. Pen and ink and wash.

Possibly design for a "Liber" subject.

2nd Loan Collection, No. 50.

H. River scene with barges and trees.

About $8 \times 12\frac{1}{4}$. Sepia, faded in exposed parts.

6th Loan Collection, No. 53.

I. A river bank, with figures.

About $7\frac{1}{4} \times 10\frac{3}{4}$. Sepia.

J. A council meeting.

About $7 \times 8\frac{3}{4}$, folded in halves. Pencil.

K. Study for picture of "Phryne."

About $5\frac{1}{2} \times 11\frac{7}{8}$. Pen and ink.

L. A group of figures.

About $5\frac{1}{2} \times 5\frac{1}{2}$. Pen and ink.

M. Study for "Phryne."

About $5\frac{1}{2} \times 11\frac{1}{2}$. Pen and ink.

N. View of London from Greenwich Park.

About $7\frac{3}{4} \times 13$. Pencil.

O. Study of Sheep.

$7\frac{1}{6} \times 9\frac{3}{4}$. Pencil. Water mark, "1804."

Exhibited Drawings, No. 412, N.G.

P. Linlithgow Palace and Church.

$10\frac{1}{2} \times 7\frac{1}{4}$. Pen and ink.

4th Loan Collection, No. 25.

Q. Bligh Sands.

$9\frac{1}{8} \times 13\frac{3}{4}$. Sepia. Differs in details from the oil picture.

3rd Loan Collection, No. 81.

R. Ground plan and side elevation of Sandycombe Lodge, &c.

Paper $12\frac{1}{4} \times 15\frac{7}{8}$. Pen and ink.

Written in margin of sketches—

| | |
|-----------------|-----------|
| " 270 | 250 |
| 390 | 390 |
| 40 Pond | 40 P. |
| 10 Privy drains | 10 Drains |
| 10 Cut (?) | 20 P. |
| 100 planting | 10 |
| 50 Pailing | 15 |
| 20 Garden | |
| <hr/> | <hr/> |
| 890 | 735 |
| <hr/> | <hr/> |
| | 800. |

40£ a year."

Water mark, "Clarence Mill, 1807."

S. Sheet with slight figure studies: Mercury, &c.

$7 \times 4\frac{1}{4}$. Pen and ink.

T. Group of three men walking.

$4\frac{7}{8} \times 4\frac{1}{2}$. Brush drawing.

U. Sandycombe Lodge.

$7\frac{1}{4} \times 4\frac{1}{4}$. Pencil.

V. A sheet of paper with list of adverbs of place, in six languages.

$3\frac{7}{8} \times 4\frac{1}{4}$. Pen and ink.

W. Fight of Centaurs and Lapithæ.

18×24 . Pen and ink, pencil, and white chalk, on blue paper.

X. Study for picture of "The Deluge."

$15\frac{1}{2} \times 22\frac{3}{4}$. Pen and ink and pencil, on grey paper.

Reverse: another study for same subject. Pen and ink and pencil.

Y. Group of figures struggling in water.

$15\frac{1}{2} \times 12\frac{1}{2}$. Pen and ink on grey.

Z. The edge of the wood.

$12\frac{1}{2} \times 18\frac{3}{4}$. Pencil on grey, with lights scratched out.

Reverse : Study for classical composition, with two alternative titles :—" *Homer reciting to the Greeks his Hymn to Apollo,*" and " *Attalus declaring the Greek States to be free.*"

a. Part of Cassiobury.

$21\frac{1}{4} \times 29\frac{1}{4}$. Pencil.

Written in margin : " *Window Frames Oak Col. Blinds White.*"

Water mark, "J. Whatman, 1804."

b. Woods by the river.

About $9\frac{3}{4} \times 23$. Pencil.

c. Study of deck, masts, and rigging of the "Victory."

$18\frac{1}{2} \times 29\frac{1}{2}$. Pencil.

d. A battle scene.

$3\frac{1}{8} \times 6\frac{1}{4}$. Pen and ink on prepared grey paper.

e. Battle scene beside river.

$6\frac{1}{4} \times 12\frac{1}{4}$. Pen and ink on prepared paper.

f. A group of trees.

$9\frac{3}{4} \times 7\frac{7}{8}$. Pencil.

Perhaps leaf of a sketch book, cut down.

g. A fair.

$12 \times 19\frac{1}{4}$. Oil on prepared paper.

Perhaps copy of a picture : perhaps not by Turner.

h. A sail partly furled.

$7\frac{1}{2} \times 12$. Pencil.

Perhaps not by Turner.

i. Landscape, with trees in foreground and houses in mid-distance.

$8\frac{1}{16} \times 5\frac{1}{2}$.

Water mark, "1801."

j. Bay window, with Curtains and Figures.

$7\frac{1}{2} \times 9$. Pen and ink and wash.

On reverse :—" Dear Sir

Lady Louisa's Etchings and ;"

Also various blots of water colour and some illegible writing in pencil.

Water mark, "1799."

k. Studies of ships.

9 × 14½. Folded. Pencil.

Also draft of speech or letter in pencil :—

“ far from troubling your Lordship with any
 but confiding in your zeal for the of
 the Arts on the &c.”

Water mark, “J. Ruse. 1799.”

l. Letter from the Earl of Essex.

7⅜ × 9⅜. Folded.

“Cashiobury

June 10th, 1803.

Mr. Turner,

I have sent a Packing Case for the Picture, the same
 as the other Picture came in last year and I will send for
 it to-morrow Sennight to your House.

I am yours truly
 (Sgd.) Essex.”

Reverse : slight sketch of river scene, in pencil.

m. Wagon and horses.

4⅞ × 7⅞. Pencil.

On reverse, in ink :—

- “ 1 St. Maurice
- 2 Brientz. Moonlight
- 3 Cormayer
- 4 Skidick
- 5 Pissvache
- 6 Lucerne
- 7 Salle
- 8 St. Bernard
- 9 Grindelwald
- 10 Boison
- 11 Chamoni
- 12 St. Martins
- 13 St. Michael. Chamouni.
- 14 Grenoble
- 15 Fort Lewis.
- 16 Source of Avern.
- 17 Between Vorep and Chartreuse mountains.”

n. Study for picture of a shipwreck.

9½ × 15½. Pen and ink.

Drawn on reverse of a letter addressed to,—

“J. N. W. Turner Esq^{re}.
 24 Harley Street.”

The letter is as follows :—

“Lord Auckland presents his Compliments :—He is
 much flatter'd by Mr. Turner's obliging recollection ; and
 will hope in the course of a very few Days to gratify
 Himself and His Family by a Visit to Mr. Turner's
 Gallery.

Palace Yard. May 13th.”

o. Letter from the Earl of Yarborough.

" My dear Sir,

I am very glad I am to have the pleasure of seeing you on Tuesday next to dinner—for fear you should forget I have sent you the enclosed cast.

I am truly yours

Arlington Street

Yarborough.

Saturday noon : "

Addressed to " Mr. W^m. Turner.

N^o. 64 Harley Street."

9 × 14½. Folded.

Over part of the superscription is drawn in pen and ink a vessel with sails set.

(41 drawings.)

1802-1810* (AET. 27-35).

CXXI.—MISCELLANEOUS ; COLOUR.

A. Study for " The Garreteer's Petition."

7¼ × 11¾. Pen and ink and colour.

On wall—" *Almanack of Fasts and Moveable Feasts* "; written below drawing—" *Translations, &c.—. Art of Poetry. Hints for an Epic Poem, upon Floor and Paraphrase of Job. Coll. of Odds and Ends.*"

Reverse—various drafts of verses on the subject. Picture exhibited R.A., 1809.

B. Study for a companion picture to the foregoing.

7¼ × 11¾. Pen and ink and colour.

An artist, with palette on thumb, seated at easel ; in background an apprentice making toast. On an easel at side of artist a picture of " *Forbidden Fruit.*"

" *Pictures* { *Judgement of Paris.*
 { *Forbidden Fruit.*

Old Masters staked on floor.

Stolen hints from celebrated pictures

Crucibles, retorts, &c."

Reverse, draft of verses :—

" *Pleased with his work he views it o'er & o'er
And finds fresh Beauties never seen before.
The Tyro's mind another feast controuls
While other thoughts the Tyro's soul controul
Nor cares for taste beyond a butter'd roll
Exulting votes for Taste and butter'd rolls.
Looks forward to the Taste of butter'd rolls.
And joyous (?) hopes for taste by butter'd rolls.
But different tastes different minds controul
Magister amo artis the eleve Butter'd rolls
The Master loves his Art, the Tyro butter'd rolls."*

C. Female Life Study.

$12 \times 9\frac{1}{2}$. Pen and ink and colour. Paper soiled and creased.

Seated nude figure, with head turned.

Reverse—landscape in pencil, probably not by Turner.

D. River scene, with wooden footbridge in foreground.

$9\frac{7}{8} \times 12\frac{1}{4}$. Water colour, unfinished.

E. River scene, with post on bank in foreground.

$9\frac{1}{10} \times 11\frac{5}{8}$. Water colour and pen and ink, unfinished.
Possibly leaf of sketch book.

F. River scene, with hulks and fishing boat.

$9\frac{5}{8} \times 13\frac{3}{4}$. Water colour, unfinished.

G. Christ Church College, Oxford, from the river.

$16\frac{1}{8} \times 10\frac{1}{8}$. Water colour, unfinished.

Reverse—"61. *Christ Church Coll. Oxford.*" Possibly leaf of sketch book.

H. Cattle among ruins of an abbey.

$8\frac{1}{4} \times 11\frac{1}{2}$. Water colour, unfinished.

I. Bolton Abbey (?).

$9\frac{3}{8} \times 13\frac{7}{8}$. Water colour, unfinished.

J. Ships off Coast.

About $8\frac{1}{4} \times 12\frac{1}{8}$ (edges very ragged). Water colour, unfinished.

K. Key to the "Battle of Trafalgar."

Mounted on board, about $7\frac{1}{2} \times 9\frac{1}{2}$. Pen and ink, with water colour.

Reverse—a description of the action in Turner's handwriting.

Enclosed in sheet endorsed by Mr. Ruskin—

"Trafalgar. (Original key-sketch for the Exhibition ?.)

Out of Rubbish heap at bottom of Box H.

(Sgd.) J. R., 1878."

L. Brook and trees.

$9 \times 11\frac{1}{2}$. Water colour.

The leaf appears to have been torn out of a sketch book.
(Possibly "Tabley No. 1," CIII.) Oxford, 17—139.

M. Zion House, Isleworth.

$9\frac{1}{16} \times 11\frac{1}{2}$. Water colour.

The leaf appears to have been torn out of a sketch book.
(Possibly "Tabley No. 1, CIII.) Oxford, 172—140, as
"Thames. Old colour. Query out of Hesperides Book ?"

N. Landscape, with buildings in mid-distance.

$6\frac{3}{8} \times 9\frac{1}{8}$. Water colour.

Exhibited Drawings, No. 456, N.G.

O. Study of dead ducks and other birds.

$16\frac{3}{4} \times 22$. Pastel on coarse blue paper, somewhat rubbed.
About 1810.

Exhibited Drawings, No. 568, N.G.

P. English Landscape.

About $7\frac{1}{4} \times 10\frac{1}{2}$. Oil on sized paper.

In style it has affinities with Lord Lonsdale's two "Lowther Castles." About 1809.

Exhibited Drawings, No. 738, N.G.

Q. Vale of Pickering, Yorkshire, with huntsmen.

About $7\frac{1}{2} \times 9\frac{1}{2}$. Water colour.

Exhibited Drawings, No. 742, N.G.

R. Carisbrook Castle.

About 9×12 . Colour rough, based on sketch, "Isle of Wight" Sketch Book (XXIV), p. 25.

Water mark, "J. Whatman. 1807."

Exhibited Drawings, No. 781, N.G.

S. Quarter-deck of the "Victory." (Vaughan Bequest.)

About $15 \times 21\frac{3}{4}$. Ink, wash, with a few touches of colour. Several written notes on various parts of the drawing; among them:—"Guns 12 lb. used in the Ports—mark i. x"; "*Splinter hitting marks in pencil 9 inches thick*"; "*Rail shot away during the action.*"

On the margin, not in Turner's handwriting, it is stated: "paper-mark 1793," "picture painted in 1808." Also that the drawing was once in "Dr. Munro's Collection" (? Dr. Monro), and in that of Samuel Rogers.

Exhibited Drawings, No. 885, N.G. (Vaughan Bequest).

T. Group of beseeching figures.

About $4 \times 4\frac{3}{4}$. Pen and ink and water colour.

U. The Brocklesby Mausoleum.

$16\frac{1}{4} \times 23\frac{1}{2}$. Water colour, unfinished.

Cf. LXXXIII.

Water mark, "J. Whatman. 1797."

V. An evening scene.

$3 \times 5\frac{1}{2}$. Oil on paper.

W. Part of reclining figure.

$4\frac{1}{4} \times 4$. Pencil and wash.

Reverse: Slight female figure. Pencil.

Perhaps leaf of sketch book, cut down.

Written in ink in margin by Mr. Ruskin—"J.R. cut off sheet with two figures marked, Glad."

X. Two seated female figures, with draperies.

$4 \times 4\frac{3}{4}$. Water colour.

Reverse, in pencil: "*Marchioness of Donegal St. James Square.*

King's Colledge Chapell.

Mr. Hayley—

Eastham,

near Chichester

19 Guineas.

Sussex."

Written in ink in margin by Mr. Ruskin—"Glad. The half Gladiator cut off this.

J.R."

Y. Bridge, with ruined castle on hill beyond.

$26\frac{1}{4} \times 33\frac{1}{4}$. Water colour, unfinished.

Water mark, "J. Whatman. 1801."

Z. Mountains.

$16\frac{3}{4} \times 20\frac{3}{4}$. Water colour beginning.

On back is written by Turner in ink: "*Model draught of the Victory for the Battle of Trafalgar.*" (The paper had, I think, probably been used as a mount for the key plan of Trafalgar. See K.)

Water mark, "J. Whatman. 1801."

(26 drawings.)

1809-1814* (AET. 34-39).

CXXII.—FINANCE SKETCH BOOK.

Small pocket book, bound in black leather.

Paper, white, but dirty, and all the pencil drawings much rubbed; the MS. notes in pencil often illegible.

Size of page, $2\frac{1}{16} \times 4\frac{1}{16}$.

Water mark, "E. & P. 1804" (or 1801).

No schedule number.

Contained in pocket of book the following 4 documents:—

| | |
|--|---------|
| (1) Charge bill from W. B. Mountain & Co., Saracen's Head, Snow Hill, for "Carriage— | 15 — |
| Porterage | 1 — 1 |
| | <hr/> |
| | 16 — 1. |

"Thomas Marson, Porter."

Reverse, in Turner's writing,—

"Weight 40^l. lb. Came Thursday week—
Jany. 13, 1814."

- (2) "Bank of England, the 9 day of June 1814

Sold for Joseph Mall^d. W^m. Turner, Esq^{re}£50 Reduced Three per Cent. Annuities @ 68 $\frac{1}{4}$ W^m Marsh. £34 — 2 — 6.Stock Broker. Com. 1 — 35 Sweeting's Alley 34 — 1 — 3Teape, Printer, Tower-hill,
London."

- (3) "Bank of England, the day of 181

From Joseph Mallord William Turner ofMaiden Lane.

£———— Consolidated Three per Cent. Annuities.

473 — 5 — 7 623 — 11 — 2. 50573 — 5 — 7 423 — 5 — 7250473 5 — 7823 . 5 — 7. 150 . 5 — 7."*

- (4) The following account is in the Stockbroker's hand-writing, except the names inserted after "Bought," which are by Turner (these are printed in italics):—

"Mr. Turner.

1810

3 Jan'y. S^d

£100 Red

19 Bo' *Oxford* 50 Cons.16 May B' *Phillip* 143 . 12 . 6 Red18 „ B' *Phillip* 142 . 12 . D25 „ B' *Pelham* 423 . 5 . 7 Cons14 June B' *Egremont* 428 . 11 . 5 Red18 „ B' *Lonsdale* 598 . 18 . 7 D26 July B' *Fuller* 250 Cons."

(The following probably in Turner's hand):—

" 50

423 . 5 . 7250723 . 5 . 7150873 . 5 . 7"

* NOTE.—The words underlined and the figures are in manuscript, the remainder is part of a printed form.

Reverse, all in Turner's handwriting :—

| | | |
|-------------------|------|-----------------------------|
| " R. 2283 . 9 . 3 | 573 | |
| C* 773 . 5 . 7 | 200 | 573 . 5 . 7 |
| 5. 4110 . 1 . 4 | 773. | 250 |
| 7266 . 16 . 2 | | 823 . 5 . 7 |
| 7266 . 16 . 2 | | 50 Sold Aug ^t 18 |
| 7056. | | 773 |
| | | 50 Sold Aug. 25 |
| | | 723." |

(continued over)

" 7000

1300 Odds and Ends
500 Drawings for Liber Stu.
200 (? Large Drawings)
400 Sir John
1000 Fawkes
200 Fuller.

10,600

400 Richmond
102 Bucks.
50 Atlas.

11,150

2000 Probable Advantage
of Liber Studiorum

13,150

1,000 Loss

500 Richmond

1,200 Expenses of (? Gallery)

13,150

2,700

10,450

300 color'd sketches

300 Books Furniture

300 Picture of last year

11,350†"

(End of enclosures.)

Inside one cover is written :—

" 840 12 May 1809. 20.
Paid for Taxes";

inside other cover, some columns of figures in pencil, now mainly illegible.

* (? E.)

† NOTE.—The date of these calculations seems to be between 25 Aug. and Dec., 1810. The "picture of last year" may be the "Dutch Boats: Sun rising through Vapour," which was exhibited at the British Institution, 1809.

| | | |
|-------|----------------------------------|---|
| Page | 1. | Blank. |
| " | 2. | Barges. |
| " | 2 <i>a</i> . | } Group of buildings, with trees. |
| " | 3. | |
| " | 3 <i>a</i> . | Illegible notes in pencil. |
| " | 4. | Buildings (?) |
| " | 4 <i>a</i> . | Poetry (?) |
| " | 5. | An interior. |
| " | 6. | Two cows. |
| " | 6 <i>a</i> . | Landscape. |
| " | 7. | A cow. |
| " | 7 <i>a</i> . | " 1602 . 7 . 5 before . . 50 Sold for Deposit. |
| | | <hr/> |
| | | 1552 . 7 . 5. 300 Sold for Land. |
| | | <hr/> |
| | | 1252 . 7 . 5. 200 Bought L ^d . Esser. |
| | | <hr/> |
| | | 1452 . 7 . 5. <hr/> |
| | | 1 Sold 50 — 19 Oct ^r . |
| 1452 | . 7 . 5. | Sold. 50. 17 Nov ^r p ^d . Turner. |
| 1402 | . 7 . 5. | B ^t 158 . 7 . 4 Parker. |
| 1510 | . 14 . 9. | B ^t 164 . L ^d . Egrmt. |
| 1674. | | |
| 1625 | . 11 . 1 | Sold 50£ Stock |
| 1825 | . 11 . 1 | B ^t Parker. 200 |
| | 14 . 11 | |
| 2129 | . 19 . 10. | B ^t Fawkes 304 . 19 . 1 |
| 2334 | . 6 . 11 | B ^t Sir John 204 . 12 |
| 2335 | . 2 . 2 | L ^d Eg. 600. |
| 2935 | . 2 . 2 | |
| 3005 | . 9 . 2.70 | Fawkes note 20 Feby." |
| " 8. | " 300 | 3 per Cents. |
| | | Sold Feb. 18. 100. |
| | 200 | Left. |
| | <hr/> | |
| | 250 | Reduced |
| 409 | . 11 ^d B. 3 Dec. | 153 . 0 . 11. |
| 562 | . 11 . 5 B ^t Jan. 12. | 153 . 9 . 9. |
| | | Jan 11 P ^d 5£ deposit for 10 Shares in the Atlas F. Office. |
| 812 | . 11 . 5 B ^t 28 June | 250 |
| 969 | . 15 . 6 B ^t 12 July | 157 . 4 . 1 |
| 1069 | . 15 . 6 B ^t 11 Nov. | 100 |
| | | Right by the Oct ^r . Dividend." |

Page 8a. "Paid for the Freehold Lee common

1 of May, 1809.

19 Deposit.

8 — 5 Interest

76

16 Law Ex.

£119 — 5

5493

4401

1600

9494";

also figure of man standing with arms folded and sketch of distant building.

„ 9. Blacksmith shoeing horse.

„ 10. Blank.

„ 10a. A landscape (?).

„ 11. Landscape.

„ 12. Blank.

„ 12a. "2283 . 9 . 3

450

R. 2733 March 4, 1813.

600 Con. 23. 2733 . 9 . 3

3333 . 9 . 3 Dec. 15 sold 100

N. 4406 . 8 . 10 2633 . 9 . 3

C. 1000 June 16/13.

8739 March 23 13. 1

260 June 16. 13 R.

8999 . 17 . 1. Sold Dec. 15. 12. 100 R.

8899 . 17 . 1

400

9299.

"

„ 13. "3005 . 9 . 2

3205 . 9 . 2

200 Bt. Essex.

3276 . 1 . 3

70 . 12 . 1 Interest.

3477 . 14 . 1

201 . 12 . 10 Egremonts.

4110 . 1 . 4

632 . 7 . 3 Leader Sep. 9.

4406 . 8 . 10

last July div^d. 1812.

4406 . 8 . 10 Navy.

2283 . 9 . 3 Red.

1000 March 4. 13. Consols.

7829 . 12 . 6.

Sept. 24—1812."

| | | | | | |
|-----------|---|--|--|--|--|
| Page 13a. | " 1600 2693 4406 660 | | | | |
| | 9359"; and illegible MS. notes in pencil. | | | | |
| „ 14. | " July 21, 1813. | | | | |
| | C. R. N. | | | | |
| | 1600. 2693 . 9 . 3. 4406 . 8 . 10 | | | | |
| | June 16 260 | | | | |
| | July 21 400 | | | | |
| | 3353 . 9 . 3." | | | | |
| „ 14a. | " 3393 . 9 . 3 4406 . 8 . 10 1600 9399 ——— " | | | | |
| „ 15. | " 3393 — Oct. Red. | | | | |
| | 200 S 3193 | | | | |
| | 200 Jan. 4 — 14 | | | | |
| | 3393 100 Jan. 19 — 14 | | | | |
| | 3493 | | | | |
| | 2283 . 9 . 3 | | | | |
| | 350 | | | | |
| | 2633 350 | | | | |
| | 260 | | | | |
| | 400 | | | | |
| | 3393 Oct. 1813." | | | | |
| „ 16. | Landscape with bridge. | | | | |
| „ 17-18. | Blank. | | | | |
| „ 18a. | Landscape. | | | | |
| „ 19. | Blank. | | | | |
| „ 20. | " Oct. 20. 1813. | | | | |
| | Reduced 3293 — 9 — 3 | | | | |
| | Same day sold 200 | | | | |
| | therefore 3093 — 9 — 3." | | | | |
| „ 20a. | Landscape. Possibly Lowther Castle. | | | | |
| „ 21-23. | Blank. | | | | |
| „ 23a. | Landscape. | | | | |
| „ 24. | Draft verses. | | | | |
| „ 24a. | Landscape. | | | | |
| „ 25. | 1 Marine* | | | | |
| | 2 Pastoral* | | | | |
| | Epic Compositions 1 | | | | |
| | Compositions 2 | | | | |
| | Pastoral 3 | | | | |
| | Marine 4 | | | | |
| | Buildings. " | | | | |

* These lines are crossed through.

- Page 25a. Landscape.
 „ 26. Blank.
 „ 26a. River scene. “*Reading (?)*.”
 „ 27. “*R. Fair*” (? a Rag Fair).
 „ 27a. } Study of sky.
 „ 28. }
 „ 29-30. Blank.
 „ 30a. Landscape.
 „ 31. Blank.
 „ 31a. Landscape.
 „ 32. Clouds.
 (Leaf torn out).
 „ 33. Study of sky.
 „ 33a. Do.
 „ 34. Group of buildings and draft of verses.
 „ 34a. } River scene with vessels and bridge.
 „ 35. }
 „ 35a. River scene; also—
 “*Mr. Butt. 124 Leadenhall Street*
for 780 until Nov. 17, 1809” (?)
 „ 36. “3000
 1000
 400 *Land*
 120 *Free*
 200 *Five (?)*
 400 *Sir John*
 500 *Fawkes*
 ———
 5720
 1300 *Odd & Ends*
 ———
 7020
 1000 *Drawings*
 350
 630.”
- | | | | |
|-----|---|----------------------|-----------------------|
| 400 | { | <i>Nelson</i> | |
| | | <i>Calais</i> | 300 <i>Drawings</i> |
| | | <i>Spithead</i> | |
| | | <i>Storm*</i> | Large <i>Drawings</i> |
| | | <i>Narciss.</i> | 250 |
| 200 | { | <i>Cows</i> | |
| | | <i>Richmond</i> | 11 |
| | | <i>Ploughing</i> | |
| | | <i>Tenth Plague</i> | |
| 400 | { | <i>Holy Family</i> | |
| | | <i>Hesperides</i> | |
| | | <i>Sodom</i> | |
| | | <i>Deluge</i> | |
| 300 | { | <i>Petits Choses</i> | |
- „ 36a. Landscape, with “*Canal*.”
 (Two leaves torn out.)
 „ 37. Two figures. Pen and ink.
 „ 37a. Landscape, with river.
 „ 38-39. Blank.
 „ 40. MS. note about Brahma, who “*proceedeth like a spirit*
of the color of flame with four heads,” &c.
 „ 40a. Landscape. Water colour, unfinished.
 „ 41. Note on Brahma continued.
 „ 41a. Landscape.
 „ 42. “*Worship of the . . . or Phallus— . . .*”
 „ 42a. The bend of a river.
 „ 43. Blank.
 „ 43a. Swans flying.
 „ 44. “*Brick Earth of 6 feet deep is worth £200 per acre—5*
yard of gravel 2 feet deep. 1 Load” (?).

* The “Storm” (or “Shipwreck”) was sold to Sir John Leicester 31st January, 1806, and was returned (in exchange for another picture) February, 1807.

| | | | |
|--|------|-----------------------|---|
| Page 44a. " <i>Left in the Reduced</i> | 150 | | |
| | 50 | | |
| Now | 100 | | |
| 120 | | | |
| 200 | 300 | | |
| | 1452 | 7 | 5 |
| | 150 | | |
| | 1602 | 7 | 5 |
| | 50 | | |
| | 300 | | |
| | 100 | C | |
| | 150 | R | |
| 250 or 7 | 150 | | |
| | 100 | | |
| | 300 | | |
| 7 <i>Sackville R^a.</i> | | | |
| 137 — 100 | | | |
| 29 April. 1807. &c." | | | |
| | | (32 leaves drawn on.) | |

1811* (AET. 36).

CXXIII.—DEVONSHIRE COAST No. 1 SKETCH BOOK.

SCHEDULE No. 369.

A copy of Coltman's "British Itinerary," bound in calf with one brass clasp, interleaved with blank sheets, nearly all of which are drawn on.

Size of page, $4\frac{9}{16} \times 2\frac{15}{16}$.

Executor's endorsement, "No. 369. 147 leaves of pencil sketches.

(Sgd.) H. S. Trimmer.

Inside of front cover, a grotesque head and some numbers, in pencil; inside of end cover the following, in ink:—

| | | |
|--------|----------------|--------|
| "9690 | Andover | 3 June |
| 1946* | Murrell G. (?) | 3 June |
| 1951 | | 3 June |
| 19505. | | 3 June |
| 25956 | | 5 Jn |
| 68186* | Andover. | 3 |
| 58196 | Ilfracombe. | 3 |
| —7 | Andover | |
| 5366* | | |
| 52600 | | 3 |

* Crossed through.

| | | |
|--------|-------------------------|-----|
| 52598* | } <i>Lostwithle</i> | 3 |
| 52599* | | |
| 21832 | | 5 |
| 41483 | <i>Salisbury</i> | 3 |
| 21834* | <i>Amesbury</i> | 5 |
| 33* | <i>Salisbury</i> | 5 |
| 67950 | <i>Salisbury</i> | 5 |
| 48802 | | 5 |
| „ 1* | <i>Minehead.</i> | 3 |
| 61048 | | 3 |
| 38024 | | 3 |
| 21832* | <i>Froom</i> | 5 |
| 41483 | <i>Salisbury</i> | 1 |
| 21834 | | |
| 21833 | | 5 |
| 47950 | | 5 |
| 48802 | | 5 |
|1 | | |
| 61648 | | 3 |
| 38024* | <i>Clovelly. June 3</i> | |
| —5 | <i>St</i> | |
| —6 | <i>Redruth</i> | |
| —9 | <i>Penzance</i> | |
| —7 | | |
| —8 | | |
| —30 | <i>Horton.</i> | |
| 4085 | | 5 |
| —6 | <i>Falmouth</i> | |
| 39682 | <i>Bodmin</i> | 3 |
| 28805 | | 3 " |

Continued on to Fly-leaf :—

| | | | |
|----------|--------------------|----------------|-----------|
| " 14665* | × <i>Church</i> | <i>May 27.</i> | <i>11</i> |
| 33208 | | <i>May 29.</i> | <i>11</i> |
| 55883 | | <i>May 10.</i> | <i>11</i> |
| 29395* | <i>T.</i> | <i>May 18.</i> | <i>11</i> |
| 33256* | <i>T.</i> | <i>May 31.</i> | <i>11</i> |
| 45350 | <i>Seaton</i> | <i>May 27.</i> | <i>11</i> |
| 64522 | <i>Bridport</i> | <i>May 31.</i> | <i>11</i> |
| —1 | | <i>27</i> | <i>11</i> |
| 12969 | | <i>16</i> | <i>11</i> |
| 52635* | | | |
| 20323* | <i>Totness</i> | <i>22</i> | <i>11</i> |
| 68489 | <i>Ivybridge</i> | <i>31</i> | <i>11</i> |
| 46058* | <i>Plym.</i> | <i>16</i> | <i>11</i> |
| 47801* | <i>Plym.</i> | <i>9</i> | <i>11</i> |
| 60117* | <i>Plym.</i> | <i>6</i> | |
| 64402* | <i>Fowey</i> | <i>22</i> | |
| 73587* | <i>Lost.</i> | <i>16</i> | |
| 72058* | <i>Bridgewater</i> | <i>23</i> | |
| 73493* | <i>Wells</i> | <i>22</i> | |
| 64111* | <i>Redruth</i> | <i>3</i> | |
| 28805* | <i>T Trove (?)</i> | | |

*Hangor near Bodmin
and Camelford."*

* Crossed through.

| | | | |
|------|-----|--|------------------------|
| Page | 1. | Small landscape sketch, almost obliterated ; also :— | |
| | | " <i>Egham Bill</i> 19 B.B. 2. 6. 1. 8. — | 23 |
| | | <i>Hook</i> (?) | 5 |
| | | <i>Blackwater</i> | 3 . 6 |
| | | <i>Turnpike</i> | 2 |
| | | | 1 |
| | | <i>July 13. 1811</i> (?) | 1 . 14 . 6 " |
| " | 1a. | " <i>Purdiwick</i> " | |
| " | 2. | Two sketches. | |
| " | 2a. | River, with Abbey (?) in mid-distance, and distant mountains. | |
| " | 3. | Dartmouth Castle. | |
| " | 3a. | On the coast. | |
| " | 4. | Three views, one of " <i>Minehead</i> ." | |
| " | 4a. | Three figures, one of " <i>Butcher leaning on the meat tray</i> "; also :— | |
| | | " $8\frac{1}{2}$ by $5\frac{1}{2}$ | |
| | | 9 by $4\frac{3}{4}$ Long Size. | |
| | | 7 by $5\frac{1}{2}$ Upright." | |
| " | 5. | " <i>Poole</i> * | 01 |
| | | <i>Corfe Castle</i> * | 02 |
| | | <i>Lulworth Castle</i> × | 03 |
| | | ———— <i>Cove.</i> | |
| | | <i>Weymouth</i> * | 04 |
| | | <i>Portland</i> * | 05 |
| | | <i>Abbotbury</i> × | |
| | | <i>Lyme Regis</i> * | 06 |
| | | <i>Teignmouth</i> * | 8 |
| | | <i>Torbay</i> | 09 |
| | | <i>Dartmouth</i> * | 010 |
| | | <i>Plymouth</i> 11.* 12.* 13. | |
| | | <i>Dock.</i> | |
| | | <i>Mt. Edgecombe</i> | 0 10* |
| | | | 0 11 |
| | | <i>E. and W. Looe</i> * | 14 |
| | | <i>Fowey</i> | 13 |
| | | <i>Falmouth</i> * <i>Bridport</i> | 15 |
| | | <i>St. Mawes</i> * or <i>Pendennis</i> .* | 16 |
| | | <i>St. Michaels Mount</i> * | 17 |
| | | <i>Lands End</i> * | 18 |
| | | <i>St. Ives</i> | 19 " (contd. on p. 7). |
| " | 5a. | Two sketches, one at " <i>Fowey</i> ." | |
| " | 6. | Three sketches, one at " <i>Camelford</i> ." | |
| " | 6a. | Three sketches, one near " <i>Fowey</i> ." | |
| " | 7. | Castle with trees, also : — | |
| | | " <i>Tetildy. Lord De Dunster</i> (?) | |
| | | <i>Tintagel</i> * | 20 |
| | | <i>Clovelly North Devon.</i> | 21 |
| | | <i>Ilfracombe</i> * | 22 |
| | | <i>Linmouth</i> | 23 |
| | | <i>Minehead</i> | 24 |
| | | <i>Somersetshire. Weston</i> * <i>Watchet</i> | 25 |
| | | <i>Sheerness.</i> | " |

* Crossed through.

- Page 7a. Two sketches, one of "*Falmouth*," the other of
 „ 8. Wharves and shipping.
 „ 8a. Carts and horses.
 „ 9. Parrot in cage on balcony, with market place or square
 beyond.
 „ 9a. "*Anchorvik*." Probably Ankerwyke House, 2 miles
 from Staines.
 „ 10. Title page—
 "The British Itinerary | or | Travellers Pocket
 Companion | throughout | Great Britain | Exhibit-
 ing | the Direct Route to Every | Borough &
 Commercial Town | in the | Kingdom | with the
 principal | Cross Roads. | Compiled from Actual
 Measurement | and the best Surveys and Authori-
 ties | By | Nathan¹ Coltman : | Surveyor | &c."
 „ 11. Castle (?) or mansion among trees.
 „ 11a. River scene.
 „ 12. Do.
 „ 12a. Two sketches, one of "*Fowey*," one of "*Windsor*."
 „ 13. Preface to Brit. Itinerary.*
 „ 13a. "*Fowey*."
 „ 14. Landscape.
 „ 14a. Possibly Dartmouth.
 „ 15. B.I.
 „ 15a. Tower on steep rock.
 „ 16. In Poole Bay, with Corfe Castle in distance.
 „ 16a. "*L Castle*"—probably Lulworth Castle; also "*16 May,*
1811, 73587 Fowey."
 „ 17. Same castle; another view.
 „ 17a. "*Sidmouth*" and "*Biddiford*."
 „ 18. B.I.
 „ 18a. "*Biddiford*"; and draft of verses.
 „ 19. Town on coast.
 „ 19a. Tower on hill.
 „ 20. B.I.
 „ 20a. } Verses.
 „ 21. }
 „ 21a. On the coast.—"*P*."
 „ 22. Do. "*XC*"—possibly Christchurch, Hants.
 „ 23. B.I.
 „ 23a. Two lines of verse.
 „ 24. An abbey (?) on coast. Query Christchurch, Hants.
 „ 24a. "*Bude*."
 „ 25. B.I.
 „ 25a. } Verses.
 „ 26. }
 „ 27. Isle of Wight from Hampshire coast.—"*XC*."
 „ 27a. Landscape.
 „ 28. B.I.
 „ 28a. } Verses.
 „ 29. }

* All the printed pages of the Itinerary will be described simply as B.I.

| | | |
|------|----------|--|
| Page | 29a. | A harbour. |
| " | 30. | B.I. |
| " | 30a. | Verses. |
| " | 31. | Tower on coast. |
| " | 31a. | " <i>Fowey</i> ." |
| " | 32. | Coast.—" <i>XC</i> ." |
| " | 32a. | Distant hills. |
| " | 33. | B.I. |
| " | 33a. | Verses. |
| " | 34. | On the coast. |
| " | 34a. | Sketch map of the country round Corfe Castle—Poole Bay, Studland Bay, Swanage, &c. |
| " | 35. | B.I. |
| " | 35a. | Verses. |
| " | 36. | Town on coast. |
| " | 36a. | Coast, with shipping and tower. |
| " | 37. | Do. do. |
| " | 37a. | Rocky coast. |
| " | 38. | B.I. |
| " | 38a. | Verses. |
| " | 39. | Town on coast. |
| " | 39a. | An old gateway. |
| " | 40. | B.I. |
| " | 40a. | " <i>Ristor</i> "—(Ristormels). |
| " | 41. | " <i>Ristormels</i> " and " <i>Lyme</i> ." |
| " | 41a. | A harbour. |
| " | 42. | Harbour and shipping. |
| " | 42a. | Tower on hill. |
| " | 43. | B.I. |
| " | 43a. | Verses. |
| " | 44. | The coast. |
| " | 44a. | Town on coast. |
| " | 45. | B.I. |
| " | 45a. | Verses. |
| " | 46. | Harbour and rocks on coast. " <i>Lamb</i> " and " <i>Dead-man</i> " (?). |
| " | 46a. | Tower on coast. Probably battery in Fowey Harbour. |
| " | 47. | Two views of Fowey Harbour. |
| " | 47a. | Bridport. |
| " | 48. | B.I. |
| " | 48a. | Verses. |
| " | 49. | Cliffs on coast. Probably at Bridport. |
| " | 49a. | " <i>Fowey</i> ." |
| " | 50. | B.I. |
| " | 50a. | Verses. |
| " | 51. | Bay on coast. |
| " | 51a-51b. | Blank. |
| " | 51c. | Town in bay. |
| " | 52. | B.I. |
| " | 52a. | Verses. |
| " | 53. | Rocky Bay, with figures and shipping in foreground. |
| " | 53a. | " <i>Torbay</i> ." |
| " | 54. | B.I. |
| " | 54a. | Verses. |

- Page 55. Group of figures quarreling.
 „ 55a. Looking down on town and harbour—“*Brid*” (Bridport).
 „ 55b. Fishermen’s cottages on coast—“*Dr. Lloyd, Honiton, Mr. Palmer.*”
 „ 55c. River.
 „ 56. B.I.
 „ 56a. Verses.
 „ 56b. “*Seaton.*”
 „ 56c. Shipping on coast.—“*Arm*” (Axminster)
 „ 57. B.I.
 „ 57a. } Verses.
 „ 58. }
 „ 58a. Coast, with “*Sea*” and “*Corn.*”
 „ 59. An estuary.
 „ 60. B.I.
 „ 60a. } Verses.
 „ 61. }
 „ 61a. Do.
 „ 62. B.I.
 „ 62a. Group of houses.
 „ 63. Three sketches, one of “*Ristormels.*”
 „ 63a. Coast.
 „ 64. Do. —“*Ex*” (? Exeter or Exmouth)
 „ 64a. Two sketches, one of “*St. Cross.*”
 „ 65. B.I.
 „ 65a. Verses.
 „ 66. Coast.
 „ 66a. Do.
 „ 67. B.I.
 „ 67a. Verses.
 „ 68. “*Daw*” (Dawlish).
 „ 68a. Figures, &c., on coast.—“*Teign*” (Teignmouth).
 „ 69. Fishing vessels in harbour (?).
 „ 69a. Coast.
 „ 70. B.I.
 „ 70a. Verses.
 „ 71. Landscape.
 „ 71a. Do.
 „ 72. B.I.
 „ 72a. Coast.
 „ 73. Cottage among trees.
 „ 73a. Landscape.
 „ 74. Do.
 „ 74a. Do. —“*Bradley.*”
 „ 75. B.I.
 „ 75a. Verses.
 „ 76. Landscape.
 „ 77. B.I.
 „ 77a. Verses.
 „ 78. Blank.
 „ 79. Do.
 „ 80. B.I.
 „ 80a. Verses.

- Page 81. Town, with fishing vessels and figures in foreground.
 „ 81a. “*D*,” probably River Dart.
 „ 82. B.I.
 „ 82a. Probably scene on River Dart.
 „ 83. “*Dart*.”
 „ 83a. Bridge and trees.—“*Kingston-in-Newton*.”
 „ 84. River Dart
 „ 84a. Mouth of river.
 „ 85. B.I.
 „ 85a. Wooded slopes, with tower in distance.
 „ 86. Mouth of river.
 „ 86a. Study of sky.
 „ 87. B.I.
 „ 87a. Verses.
 „ 88. River.
 „ 88a. Do.
 „ 89. “*Teignmouth to Mendip*.”
 „ 89a. “*Charmouth*” (?).
 „ 90. B.I.
 „ 90a. Verses.
 „ 91. Distant town and church tower.
 „ 91a. River.
 „ 92. B.I.
 „ 92a. Town on coast.
 „ 93. River, with steep banks.
 „ 93a. Do. do.
 „ 94. Castle (?) among hills.
 „ 94a. River.
 „ 95. B.I.
 „ 95a. Verses.
 „ 96. River, with steep bank.
 „ 96a. Rocky coast.
 „ 97. B.I.
 „ 97a. Coast.
 „ 98. Do.
 „ 99. Blank.
 „ 99a. Coast.
 „ 100. B.I.
 „ 100a. Verses.
 „ 101. Road across moors.
 „ 101a. “*Plympton*.”
 „ 102. B.I.
 „ 102a. Verses.
 „ 103. Town on coast.
 „ 103a. Landscape.
 „ 104. Two sketches, one of Falmouth.
 „ 104a. Two sketches ; only one is named, but the writing is illegible.
 „ 105. B. I.
 „ 105a. Verses.
 „ 106. “*St. Michaels*” and “*Tregothen*.”
 „ 107. B. I.
 „ 107a. Verses.
 „ 108. A bridge.

- Page 108a. "*Falmouth*."
 „ 109. "*Penryn*."
 „ 109a. Falmouth harbour.
 „ 110. B. I.
 „ 110a. Verses.
 „ 111. Harbour. Possibly Falmouth.
 „ 111a. Rocks on coast.
 „ 112. B. I.
 „ 112a. "*E. & W. Looe*."
 „ 113. Bridge (probably at Looe).
 „ 113a. Trees.
 „ 114. East and West Looe (?).
 „ 114a. "*Do*." (E. & W. Looe).
 „ 115. B. I.
 „ 115a. "*Looe*."
 „ 116. Blank.
 „ 117. B. I.
 „ 117a. Verses.
 „ 118. Two sketches, one of "*Nooky*" (or "*Wooky*"—
 perhaps near Wells, Somerset).
 „ 118a. Harbour (?).
 „ 119. Coast with vessels.
 „ 119a. Landscape, with distant castle. "*Avelone*" (?).
 „ 120. B. I.
 „ 120a. Verses.
 „ 121. Blank.
 „ 122. B. I.
 „ 122a. Verses.
 „ 123. Town on river.
 „ 123a. Town.
 „ 124. "*Maudlin*."
 „ 124a. Two sketches, one of "*St. Blazey*."
 „ 125. B. I.
 „ 125a. Two sketches. "*Gramp*" (Grampound) and "*Ram*."
 „ 126. Do. , one probably of Dodman's Point.
 „ 126a. River.
 „ 127. B. I.
 „ 127a. Verses.
 „ 128. Blank.
 „ 128a. Figures on coast.
 „ 129. Coast.
 „ 129a. Town on coast.
 „ 130. B. I.
 „ 130a. Verses.
 „ 131. Blank.
 „ 132. B. I.
 „ 132a. Verses.
 „ 133. Possibly St. Mawes.
 „ 134. Blank.
 „ 134a. Men mending boat (?).
 „ 135. B. I.
 „ 135a. Verses.
 „ 136. Bridge and town.
 „ 137. B. I.
 „ 137a. Verses.

- Page 138. Castle among trees.
„ 138a. Do.
„ 139. Do.
„ 139a. Group figures.
„ 140. B. I.
„ 140a. Verses.
„ 141. B. I.
„ 141a. Verses.
„ 142. “*Milddam*,” with castle among trees.
„ 142a. Ruined castle on hill.
„ 143. Do.
„ 143a. Landscape.
„ 144. B. I.
„ 144a. Entrance to harbour or river.
„ 145. A water mill.
„ 145a. Forts at mouth river.
„ 146. B. I.
„ 146a. Verses.
„ 147. “*Combe Martin*.”
„ 148. Blank.
„ 149. B. I. and verses.
„ 149a. Verses.
„ 150. Blank.
„ 151. B. I.
„ 151a. Verses.
„ 152. Landscape and verses.
„ 152a. Landscape.
„ 153. Coast.
„ 153a. One-arched bridge.
„ 154. B. I.
„ 154a. Verses.
„ 155. Blank.
„ 155a. Coast.
„ 156. B. I.
„ 156a. Verses.
„ 157. “*Bridgwater*.”
„ 158. Town.
„ 158a. “*Old Barum*.”
„ 159. B. I.
„ 159a. Verses.
„ 160. Blank.
„ 161. B. I.
„ 161a. Verses.
„ 162. River.
„ 162a. Bay, with distant hills.
„ 163. Rocks off coast.
„ 164. B. I.
„ 164a. Verses.
„ 165. Town on Coast.
„ 165a. Coast.
„ 166. B. I.
„ 166a. Verses.
„ 167. A water wheel.
„ 167a. Castle on hill. Probably Dunster.

| | |
|------------------|---------------------------------------|
| Page 168. | Town. |
| „ 168 <i>a</i> . | Dunster Castle. |
| „ 169. | B. I. |
| „ 169 <i>a</i> . | Verses. |
| „ 170. | Blank. |
| „ 170 <i>a</i> . | Watchet, Somersetshire. |
| „ 171. | B. I. |
| „ 171 <i>a</i> . | Verses. |
| „ 172-3. | Blank. |
| „ 174. | B. I. |
| „ 174 <i>a</i> . | Verses. |
| „ 175. | Harbour. |
| „ 176. | B. I. |
| „ 176 <i>a</i> . | Verses. |
| „ 177-8. | Blank. |
| „ 179. | B. I. |
| „ 179 <i>a</i> . | { Verses. |
| „ 180. | |
| „ 180 <i>a</i> . | |
| „ 181. | B. I. |
| „ 182. | Boscastle, N. Cornwall. |
| „ 183. | Blank. |
| „ 184. | B. I. |
| „ 184 <i>a</i> . | { Wells. ? The Chain Gate. |
| „ 185. | |
| „ 186. | B. I. |
| „ 187. | “ <i>Wells</i> ” Cathedral. |
| „ 188. | Blank. |
| „ 189. | B. I. |
| „ 190. | Blank. |
| „ 190 <i>a</i> . | St. Michael's Mount (?). |
| „ 191. | B. I. |
| „ 192. | Men-of-war. |
| „ 192 <i>a</i> . | Coast. |
| „ 193. | Coast. |
| „ 194. | B. I. |
| „ 195. | Hulk. Probably in Tamar. |
| „ 195 <i>a</i> . | Hulks. |
| „ 196. | B. I. |
| „ 197. | Landscape. |
| „ 197 <i>a</i> . | Two sketches. |
| „ 198. | Do. , one of “ <i>Pendennis</i> ” (?) |
| „ 198 <i>a</i> . | Harbour. |
| „ 199. | B. I. |
| „ 200. | Mouth of river. |
| „ 201. | B. I. |
| „ 201 <i>a</i> . | Verses. |
| „ 202. | Building and shipping. |
| „ 203. | Blank. |
| „ 203 <i>a</i> . | Town on coast. |
| „ 204. | B. I. |
| „ 204 <i>a</i> . | Verses. |
| „ 205. | Coast. |
| „ 205 <i>a</i> . | Landscape. |

- Page 206. B.I.
 „ 207. Coast.
 „ 207a. Three sketches of ruined castle (?).
 „ 208. Hulk in Tamar.
 „ 208a. On the coast.
 „ 209. B.I.
 „ 209a. Two landscapes.
 „ 210. Distant hills.
 „ 210a. Dunster Castle (?) in distance.
 „ 211. B.I.
 „ 211a. Stonehenge, with “ *Dove* ” coloured “ *Clouds*.”
 „ 212. Stonehenge.
 „ 212a. Do.
 „ 213. De.
 „ 213a. St. Michael’s Mount (?).
 „ 214. B.I.
 „ 214a. St. Michael’s Mount (?).
 „ 215. Do.
 „ 215a. “ *Ilfracombe*.”
 „ 216. B.I.
 „ 217. A hulk. Pen and ink.
 „ 217a. Two sketches, one of “ *Falmouth Harbour*.”
 „ 218. Town on cliffs.
 „ 219. B.I.
 „ 220. Blank.
 „ 221. B.I.
 „ 222. “ *Clovelly*.”
 „ 223. Clovelly.
 „ 224. B.I.
 „ 225. Castle on hill.
 „ 226. B.I.
 „ 227-8. Blank.
 „ 229. B.I.
 „ 230. “ *Fowey River*.”
 „ 230a. Town and distant hills.
 „ 231. B.I.
 „ 231a. “ *St. Winans* ” (?).
 „ 232. Blank.
 „ 232a. Church on hill.
 „ 233. Landscape.
 „ 233a. Street of town on hill.
 „ 234. B.I.
 „ 235. Blank.
 „ 235a. Dartmouth Castle.
 „ 236. B.I.
 „ 237. Dartmouth Castle.
 „ 237a. River Dart.
 „ (Leaf torn out.)
 „ 238. B.I.
 „ 239. Dartmouth.
 „ 241. Castle walls.
 „ 242-244. Blank.
 „ 244a. Landscape.
 „ 245. Blank.

- Page 245a. "*Basingstoke*."
 „ 246. Probably another view of Basingstoke.
 „ 246a. Ruined church, St. Catherine's Hill, nr. Guildford (?).
 „ 247. Do.
 „ 247a. House near pond with willows. Pen and ink
 ? Sandycombe Lodge.
 „ 248. "*Penryn*" and design for house.
 „ 248a. Two landscapes; also :—
 "*Upright size* $5\frac{1}{2}$ by 7
 "*Coast* $5\frac{1}{2}$ by $8\frac{1}{2}$
 "*Dewint size* $4\frac{1}{2}$ by $8\frac{1}{2}$,"
 „ 249. Road across heath.
 „ 249a. Hills with distant castle.
 „ 250. Do.

(162 leaves drawn on.)

1811* (AET. 36).

CXXIV.—"CORFE TO DARTMOUTH" SKETCH BOOK.

SCHEDULE No. 167.

Sketch book with paper covers.

Turner has written in ink outside cover, "*Corfe to Dartmouth*"; and on margin of other cover, "*Lands End in Book with N. Dev.*"

Mr. Ruskin's endorsement—"Thirty leaves of Inventory Book No. 167. Good for Distribution."

Size of page, $6\frac{5}{8} \times 8$.

The leaves were distributed, but Mr. Ruskin had numbered them before distribution. But as his numbers ran in the reverse order of the journey I have not adopted them for this catalogue, though I have used them to establish the sequence of the pages.

- Page 1. Corfe Castle in distance.
 „ 1a. } Corfe Castle and Corfe beyond.
 „ 2. }
 „ 3. Corfe Castle. 3rd Loan Collection, No. 17.
 „ 4. Corfe Castle.
 „ 5. Corfe Castle, Oxford, 81-167.
 „ 6. Corfe Castle.
 „ 7. Corfe Castle. Pencil, partly coloured. 4th Loan
 Collection, No. 28.
 „ 8. Corfe Castle. Water colour (blue faded.) 5th Loan
 Collection, No. 29, as "*Dunstanborough Castle*."
 „ 9. (No. 40 R.) Missing.
 „ 10. "*Poole*."

- Page 11. Old Harry Rocks, from near Swanage.
 „ 12. Swanage.
 „ 13. Vessels off Swanage.
 „ 14. Town on Coast. ? Swanage.
 „ 15. Do. do.
 „ 16. Corfe Castle in distance.
 „ 17. Corfe Castle; entrance. *See* Engraving, “Southern Coast.”
 „ 18. Corfe Castle.
 „ 19. Lulworth Castle. *See* Engraving, “Southern Coast.”
 „ 20. Lulworth Cove.
 „ 20a. } Lulworth Cove.
 „ 21. }
 „ 21a. Do.
 „ 22. Do. *See* Engraving, “Southern Coast,”
 1 June, 1814.
 „ 23. “*Dorchester.*”
 „ 24. “*Weymouth and Port*” (probably Isle of Portland).
 „ 25. “*Sandford Castle.*”
 „ 26. Bow and Arrow Castle, Isle of Portland.
 „ 27. Do. do. *See* Engraving “Southern Coast.”
 „ 28. “*Charmouth and Lyme.*”
 „ 29. “*Bridport.*”
 „ 29a. “*Lyme from Charmouth.*” *See* Engraving “Southern
 Coast,” November, 1814.
 „ 30. Exeter, with Cathedral in distance.
 „ 31. Do. do.
 „ 32. Bridge or gateway.
 „ 33. Distant view of Exeter.
 „ 34. “*Cowley nr Ex*” (Exeter).
 „ 35. Teignmouth.
 „ 36. } Teignmouth. Oil painting, different in details from
 „ 37. } engraving in “S. Coast,” at Petworth House (Lord
 Leconfield), signed “1812.” “Southern Coast”
 engraving published 1 June, 1815.
 „ 38. “*Torbay from the Linton Road.*”
 „ 39. “*Totness.*”
 „ 40. “*Totness Castle and Race G^d.*”
 „ 41. On the Dart (?).
 „ 42. Do.
 „ 43. Do.
 „ 44. Do.
 „ 45. Road near Dartmoor.
 „ 46. Dartmouth (?).
 „ 47. Do.
 „ 48. “*Torbay*” from Brixham. *See* Engraving, “Southern
 Coast,” 1 January, 1821.

(47 leaves drawn on.)

1811* (AET. 36).

CXXV.—“IVY BRIDGE TO PENZANCE” SKETCH BOOK.

SCHEDULE No. 136.

Sketch book, bound in parchment.

Written by Turner, in ink, in centre of cover:—

“*Ivy Bridge to Pensance.*”Paper white; water mark, “*Fellows, 1808.*”Size of page, $6\frac{9}{16} \times 8\frac{3}{16}$.

The leaves were distributed and unnumbered; their present sequence is therefore not to be relied on as representing the original state of the book.

| | | |
|------|------|---|
| Page | 1. | Blank. |
| „ | 2. | A harbour. (Probably Plymouth.) |
| „ | 3. | Blank. |
| „ | 3a. | Plymouth harbour. |
| „ | 4. | Do. |
| „ | 5. | Blank. |
| „ | 6. | Hulks on Tamar. <i>See</i> Oil painting at Petworth (Lord Leconfield). |
| „ | 7. | Do. do. |
| „ | 8. | Fort in harbour with vessels. |
| „ | 9. | Plymouth Dock. |
| „ | 10. | Men-of-war in Plymouth Dock. |
| „ | 10a. | } Plymouth Dock, as seen from Mount Edgecombe. |
| „ | 11. | |
| „ | 11a. | } Plymouth, with Mount Batten, from Turn Chapel, looking over Catwater. <i>See</i> Engraving, “ <i>Southern Coast</i> ,” 1 May, 1817. |
| „ | 12. | |
| „ | 13. | } <i>Coast</i> ,” 1 May, 1817. |
| „ | 14. | |
| „ | 14. | Bridge between East and West Looe. |
| „ | 15. | Blank. |
| „ | 15a. | East and West Looe. |
| „ | 16. | Blank. |
| „ | 16a. | East and West Looe. |
| „ | 17. | Blank. |
| „ | 17a. | East and West Looe. <i>See</i> Engraving, “ <i>Southern Coast</i> ,” 1 July, 1818. |
| „ | 18. | Blank. |
| „ | 18a. | } Entrance Fowey Harbour. <i>See</i> Engraving, “ <i>Southern Coast</i> ,” 1 Apl. 1820. |
| „ | 19. | |
| „ | 19a. | Fowey Harbour. |
| „ | 20. | Blank. |
| „ | 20a. | Mouth of river. |
| „ | 21. | Blank. |
| „ | 21a. | A river. |
| „ | 22. | Blank. |
| „ | 22a. | “ <i>St. Blazey.</i> ” |
| „ | 23. | Blank. |
| „ | 23a. | A river. |
| „ | 24. | Blank. |

- Page 24a. Falmouth Bay.
 „ 25. Blank.
 „ 25a. "*Perryng*."
 „ 26. Blank.
 „ 27. Pendennis Castle, and entrance of Falmouth Harbour.
 Partly finished in water colour. *See* Engraving,
 Southern Coast," 1 May, 1817.
 „ 27a. Pendennis Castle.
 „ 28. Blank.
 „ 29. Falmouth.
 „ 30. Falmouth Harbour.
 „ 31. St. Michael's Mount.
 „ 31a. } Do.
 „ 32. }
 „ 32a. } Do.
 „ 33. }
 „ 34. } Do.
 „ 34a. } Do.
 „ 35. }
 „ 36. Blank.
 „ 36a. } St. Michael's Mount.
 „ 37. }
 „ 37a. } Do.
 „ 38. }
 „ 38a. } Do.
 „ 39. Blank.
 „ 39a. St. Michael's Mount.
 „ 40. Do.
 „ 40a. Do.
 „ 41. Blank.
 „ 41a. St. Michael's Mount.
 „ 42. Blank.
 „ 42a. } St. Michael's Mount.
 „ 43. }
 „ 43a. } Do. *See* Engraving, "Southern Coast,"
 „ 44. } 1 Jan., 1814.
 „ 45. Do.
 „ 45a. Falmouth Harbour or Mount's Bay.
 „ 46. St. Michael's Mount.
 „ 47. Ivy Bridge. Exhibited Drawings, No. 408, N.G.
 „ 48. Bed of a stream. Partly worked in water colour.
 Blue faded. Exhibited Drawings, No. 409, N.G.
 „ 49. Town with church on hill, connected by bridge with
 another hill on which stands a ruined castle.
 Two extra leaves—
 „ 50. Land's End, Cornwall. *See* Engraving, "Southern
 Coast," March 1, 1814.
 „ 51. Land's End.
 (The size of these two leaves is $5\frac{1}{2} \times 8\frac{1}{2}$. The book
 to which they belong does not appear to be in the
 collection. They are therefore placed here for con-
 venience of reference.)

(47 leaves drawn on.)

1811* (AET. 36).

CXXVI.—SOMERSET AND NORTH DEVON SKETCH BOOK.

SCHEDULE No. 137.

A number of loose leaves with no covers. The leaves were distributed and have only been brought together by size, quality of paper, and style. There were no means of discovering the original sequence of the pages.

Paper, white; water mark, "J. Whatman, 1801."

Size of page, $7\frac{1}{8} \times 12\frac{3}{4}$.

(For other leaves of this book, see Schedule 162, "Views in Sussex," about 1815.)

| | | |
|------|-----|---|
| Page | 1. | Blank. |
| " | 2. | " <i>Ilfracombe</i> ." |
| " | 3. | Combe Martin (?). |
| " | 4. | " <i>Combe Martin</i> ." |
| " | 5. | " <i>Combe Martin</i> ." |
| " | 5a. | Rocks on coast. |
| " | 6. | Do. |
| " | 7. | Dunster Castle. |
| " | 8. | Ruined castle on hill, with town below. |
| " | 9. | Dunster Castle. |
| " | 10. | Minehead (?). |
| " | 11. | Distant coast. |
| " | 12. | Rocky bay. |
| " | 13. | Hills. |
| " | 14. | Sands seen from hills. |
| " | 15. | Road between hills. |
| " | 16. | Town among hills. |
| " | 17. | Do. |
| " | 18. | Do. ? Lynmouth. |

(17 leaves drawn on.)

1812* (AET. 37).

CXXVII.—SANDYCOMBE AND YORKSHIRE SKETCH BOOKS.

SCHEDULE NOS. 197 AND 148.

Loose leaves of two sketch books which cannot now be separated, as they are similar in size and quality of paper. The covers are not to be found, and the present sequence of pages is fortuitous.

Size of pages, $4\frac{1}{8} \times 7\frac{1}{8}$.

Paper, white. Water mark, "H. Salmon, 1805."

Executor's endorsement:—"No. 197. This book contains 20 leaves Pencil Drawings.

(Sgd.) H. S. Trimmer.
C. Turner";

see also p. 31.

- Page 1. Road between hills.
- „ 2 Designs for Sandycombe Lodge. Pencil and pen and ink.
- „ 3. Ground plan, with measurements, &c.—
- “ 10 ——— 15791. 17 Jan^y . 1812
- 10 ——— 7638. 26 Feb. . 1812; ”
- Also—
- “ 36 Feet, 11 feet high cost £21.
- 11 Doors. 7 Windows.
- | | | | |
|------------|------|---------------|--------------|
| Walls | 80 | } | Brick Work. |
| Chimneys . | 20 | | |
| Doorway | 10 | | |
| | 110 | | |
| Roof . | 50 | | |
| | | | 400 Purchase |
| | | | 400 Building |
| | | | 100 Grounds |
| | | | £900 |
| Floor | 50 | | 1000 |
| Slates | 20 | | Interest 30 |
| Plastering | 50 | | Taxes 20 |
| Ornamental | 50 | | |
| | 320 | 80 Additional | Per Annum 50 |
| | 70 | | |
| | 42 | | |
| | 50 | | |
| | 30 | | |
| | £192 | Brick &c.” | |
| | — | Walls | |


- Page 19. Blank.
 „ 19a. Castle in distance on hill.
 „ 20. Blank.
 „ 21. Do.
 „ 21a. Plan of the plot of ground at Twickenham, showing position of “Lane,” “House,” “Pond enlarged,” &c. Pen and ink.
 „ 22. Blank.
 „ 22a. Mansion on hill.
 „ 23. Blank.
 „ 23a. Mansion with trees.
 „ 24-25. Blank.
 „ 25a. Castle among trees, with distant mountains.
 „ 26. Blank.
 „ 26a. Town on river.
 „ 27. Road running between well-wooded hills.
 „ 28. Road between hills.
 „ 29. Looking out to sea, with cliffs in foreground.
 „ 30. Landscape.
 „ 30a. Do.
 „ 31. Leaf of Schedule 148. Written in corner—“No. 148. (Sgd.) H. S. Trimmer”; and, in Turner’s handwriting—

“Salvator Rosa painted a picture for the Constable of France in a day, and carried it home which rapidity so captivated the Constable that he ordered another large one which he likewise began finished and sent home. that (?) well paid for by purses of gold and as Constable commented which would be first weary, but upon the production of the 5th the employer sent 2 purses and declined the rivalry with the artist’s powers of rapidity.”

Also, in pencil—

| | |
|----------|---------------|
| “Candles | 1 |
| Trout | 2 |
| Pillow | 16 |
| Mattress | 1 — 11 — 6 .” |

- „ 32. Memorandum of coast scenery. Exhibited Drawings, No. 536a, N.G. Pen and ink. Written on parts of drawing—“Shadow— Red Houses. White figs., Black, P. st. &c.”; and on top—

“Sky darker, Purples strong. Rolling clouds warm. Mdle. Hill a warm lighter orange green. Rocks warm ochre. Purple shadow, on which the fishing relieved. Brilliant orpiment sails excepting the  (hieroglyph for upright sail) white, beautifully reflected in the sand, with the sky and white figures streaming down.” (Probably scene at Scarborough.)

- „ 33. Another memorandum of coast scenery. Exhibited Drawing, No. 536b, N.G. Pen and ink.

- Page 34. Figures on sea shore; bay, with town and cliffs in middle distance. Probably Scarborough. Pen and ink.
- „ 35. Part of design for Sandycombe Lodge.
- „ 36. River, with distant bridge and mountains.
- „ 37. River, with mountains.

(32 leaves drawn on.)

1812* (AET. 37).

CXXVIII.—LARGE FARNLEY SKETCH BOOK.

SCHEDULE No. 67.

Sketch book bound in boards with green leather back. No label, but the initials “J. M. W. T” stamped on cover.

Paper, white.

Water mark, “J. Whatman, 1801.”

Size of page, $11\frac{7}{8} \times 18\frac{1}{2}$.

When found the covers only contained 35 leaves, all of which were blank except pp. 7, 8, 9 & 10. Pages 36–41 appear to have once formed part of the book. Mr. Frank Short also possesses a study in colour of a peat stream, which I believe once belonged to this book. Other leaves were in the possession of the late Mr. J. E. Taylor.

- Page 1–6. Blank.
- „ 7. On the Yorkshire moors, with seated figure accompanied by horse and two dogs near foreground. “*Peat Earth*” written over part of foreground.
- „ 8. Sportsmen with dogs and horses on the moors. “*Black Dogs*” and “*Water*.”
- „ 9. Rocks near Farnley. ? Caley Park.
- „ 10. Tents on the moors, with figures; “*Dogs*,” “*Guns*,” “*Game*,” and “*Ale Barrel*” in foreground. See water colour of Mr. Fawkes’s tent on the moors, in possession of F. H. Fawkes, Esq., Farnley.
- „ 11–35. Blank. On p. 31 the words “*March 23*” are written in pencil.
- „ 36. Mountain valley, with geese in foreground. Water colour. Exhibited drawing No. 862, N.G. (Colour faded in parts exposed to the light.)
- „ 37. Mr. Ruskin’s title—“*On the Greta, Mortham Tower*.” Oxford, 92–181.

- Page 38. "Wharfedale?" Oxford, 94-179.
 „ 39. "Farnley." Oxford, 93-180.
 „ 40. Otley, from Caley Park. Pencil. 2nd Loan Collection, No. 131, as "Landscape, Yorkshire." Written in foreground—"Fox G. & Thistle."
 „ 41. Folly Hall, Yorkshire. Pencil, with distance and foreground coloured. Blue faded. 2nd Loan Collection, No. 134.

(10 leaves drawn on.)

1810-1812* (AET. 35-37).

CXXIX.—WOODCOCK SHOOTING SKETCH BOOK.

Sketch book, bound in leather, with one brass clasp.

Turner's label on back,—“65——.”

Paper, white; water mark, “J. Whatman, 1805.”

Size of page, $4\frac{5}{16} \times 7\frac{1}{8}$.

Book was bought from “Mills & Son, Booksellers, Stationers and Binders, No. 368 Oxford Street, near the Pantheon, &c.”

Apparently no schedule number.

Page 1. Draft of verses about “Phipps.”

“Doth Phipps practise still
 Or doth he quiet lie &c.”, continued over inside of cover.

- „ 1a. Draft of verses about “Phipps.”
 „ 2. Poetry.
 „ 2a. Do.
 „ 3. Clouds.
 „ 4. “1. Snow Storm.
 2. Snow on the ground.
 3. Do. with sunshine.
 4. Tempest P. done.
 5. Cart with Timber at Rawdon.
 6. Moonlight.
 7. Lancaster Sands.
 8. Grouse Shooting.
 9. Partridge do.
 10. Woodcock.
 11. Coursing.
 12. Ice.”
 „ 5-6. Blank.
 „ 6a. } Verses about Dido and Eneas.
 „ 7. }

- Page 8. "*List of Drawings in different Portfolios.*
- | | | |
|-----|---|---|
| No. | { | 59 Mounted old Drawings. |
| 1. | { | 16 Sketches by Rooker. |
| | { | 36 Unmounted ditto. Hamilton. |
| | { | 19 Academy figures by Ryley, R.A.* |
| 2. | { | 3 Mine of Shipping. |
| | { | 6 Blue paper ditto. |
| | { | 5 Shipping. |
| 3. | { | Rubbish contained. |
| | { | Drawing by Hoppner. |
| | { | Sketches of Cattle by Gilpin. |
| 4. | { | Warfdale. |
| | { | Drawings and prints of Liber Studiorum. |
- „ 9-14. Blank.
- „ 14. Plan of garden. Pen and ink.
(Leaf torn).
- „ 15-16. Blank.
- „ 17. "*Discarded London thou must now forgo
The praises of the great the very few.
Amongst the many who delight to prate
To keep the chit chat of the tables round
Alive . . by nothingness yet talk of taste.
Must thou depart so soon to quit
The splendour that thou helped to give, &c.*"
- „ 18. Continuation of above.
- „ 19-20. Blank.
- „ 20a. Study for classical subject. Possibly "Mercury and Herse," exhibited R.A., 1811. Pen and ink.
- „ 21. Large broken stone partly covered with weeds See
foreground of "Mercury and Herse."
- „ 21. Study for classical picture. Pencil.
- „ 22. Distant hills.
- „ 22a. Study for classical picture.
- „ 23. Blank.
- „ 23a. Study for classical picture.
- „ 24. Blank.
- „ 24a. Study for classical picture.
- „ 25. Blank.
- „ 25a. Study for classical picture.
- „ 26. Blank.
- „ 26a. Study for group of classical buildings. Pen and ink.
- „ 27. Blank.
- „ 27a. Group of classical buildings. Pen and ink.
- „ 28. Blank.
- „ 28a. Group of classical buildings. Pen and ink.
- „ 29. Blank.
- „ 29a. Group of classical buildings. Pen and ink.
- „ 30. Blank.

* Apparently C. R. Ryley, a pupil of Mortimer.

| | | | |
|------|---------|---|-----------------------|
| Page | 30a. | Group of classical buildings. | Pen and ink. |
| " | 31-32. | Blank. | |
| " | 33. | Study for classical picture. | Pen and ink. |
| " | 33a. | Do. | Do. |
| " | 34. | Blank. | |
| " | 34a. | Study for classical picture. | Pen and ink. |
| " | 35. | Do. | Do. |
| " | 36. | Do. | Do. |
| " | 37. | Do. | Do. |
| " | 38. | Do. | Do. |
| " | 39. | Do. | Do. |
| " | 40. | Do. | Do. |
| " | 40a. | Landscape, with river and bridge in mid-distance. | |
| | | Pencil. | |
| " | 41. | Study for "Apuleia in search of Apuleius" (B. I., 1814). Query copy of the Claude at Petworth. | |
| | | Pencil. | |
| " | 42. | Blank. | |
| " | 43. | Study for classical picture. | Pen and ink. |
| " | 43a. | } Draft of verses. | |
| " | 44. | | |
| " | 45. | Plan of position of various pictures. Names of pictures written inside the spaces or below them. Several are illegible ; among those I have deciphered are :—" <i>Marine</i> ," " <i>Dutch Fishermen</i> ," " <i>Tilbury</i> ," " <i>Hannibal</i> ," " <i>Sir J.</i> " " <i>Ivy B.</i> " and " <i>Hesp.</i> " | Pen and ink. |
| " | 46. | Study for picture. | Pen and ink. |
| " | 47. | Wood on hill-side. Pencil. <i>See</i> water colour of "Woodcock Shooting" (signed, 1813) in Wallace Collection. | |
| " | 48. | Fir trees on hill-side with sportsman and beaters | |
| " | 49. | Sportsman with gun. | |
| " | 50. | Blank. | |
| " | 51. | Two studies for pictures. | Pen and ink and wash. |
| " | 51a. | Plan and designs for Sandycombe Lodge. | |
| " | 52. | Study for picture. Pen and ink and wash. Query for "Crossing the Brook." | |
| " | 53-104. | Blank. | |
| " | 104a. | Row of trees in foreground, with river and meadows in mid-distance. | Pencil. |
| " | 105. | Blank. | |
| " | 105a. | River and lake, with distant hills. Perhaps near Farnley. | |
| " | 106. | Blank. | |
| " | 106a. | " 90 | 4400 |
| | | 5 | 630 |
| | | — | — |
| | | 450 | 5030 |
| | | 90 | |
| | | — | |
| | | 540 | |

Page 107-108. Blank.

„ 108a. A diagram.

(2 leaves torn out.)

„ 109-116. Blank.

„ 116a. Life study : female figure. Water colour.

„ 117-121. Blank.

„ 122. Designs for chimney piece. Pen and ink.

„ 122a. „ *They would have thought, who heard the strain,
They saw in Tempe's vale her native maids
To some unweari'd minstrel dancing.*”

„ 123. Blank.

(37 leaves drawn on.)

1812-1813* (AET. 37-38).

CXXX.—DEVONSHIRE OIL SKETCHES.

A. Village in a hollow.

About $5\frac{3}{4} \times 8\frac{3}{4}$.

Oil on prepared board.

Printed on back of board :—

“ The British Gallery of Pictures.

The historical part by

William Young Ottley, Esq., F.S.A.

The descriptive part by

Henry Tresham, Esq., R.A., and W. Y. Ottley, Esq.

And the executive part under the
management of

P. W. Tomkins — ”

Exhibited drawings, No. 754, N.G.

B. English landscape.

About $5\frac{1}{2} \times 9\frac{1}{4}$.

Oil on prepared board.

Exhibited drawings, No. 750, N.G.

C. Falmouth Harbour.

About $6\frac{1}{4} \times 9\frac{5}{16}$.

Oil on prepared board.

Exhibited drawings, No. 758, N.G.

D. A mountain side.

About $5\frac{1}{4} \times 9\frac{1}{4}$.

Oil on prepared board.

Exhibited drawings, No. 778, N.G.

E. A river valley.

$9\frac{3}{8} \times 11\frac{7}{8}$.

Oil on board.

Exhibited drawings, No. 746, N.G.

F. Bridge, with cottage and trees.

$6\frac{5}{16} \times 10\frac{1}{4}$.

Oil on board.

G. River, with distant town.

$6\frac{1}{8} \times 10\frac{1}{8}$.

Oil on board.

H. A distant town.

$6\frac{3}{8} \times 10\frac{1}{2}$.

Oil on board. Unfinished.

I. Torrent bed.

$6\frac{3}{16} \times 10\frac{1}{2}$.

Oil on board.

Exhibited Drawings, No. 410, N.G.

J. Barges.

$6 \times 9\frac{1}{4}$.

Oil on prepared board.

A river scene, with vessels ; a number of felled trees near foreground.

On back, commencement of another painting.

Exhibited Drawings No. 714, N.G.

K. A Devonshire bridge.

$5\frac{7}{8} \times 9\frac{1}{4}$. Oil on prepared board.

Exhibited Drawings, No. 849, N.G., as "Bridge over River Lugwy, Capel Curig."

(11 subjects.)

1812-1813* (AET. 37-38).

CXXXI.—“PLYMOUTH, HAMOAZE” SKETCH BOOK.

SCHEDULE No. 296.

Sketch book, bound in calf, with one clasp broken.
 Turner's label on back—"116. *Plymouth.*
Hamoaze"; written on cover—"Devon Coast.
Plymouth."

Executors' endorsement—"No. 296. Contains
 179 leaves pencil sketches.

(Sgd.) H. S. Trimmer.
 C. Turner."

Water mark—"Ivy Mill, 1812."

Size of page, $6\frac{3}{16} \times 3\frac{3}{4}$.

The book was mainly distributed into six different parcels, (1) containing "Cover and Blanks" (blank leaves); (2) "Devonshire, 1st Parcel," (3) "Devonshire, 2nd parcel," (4) "Devonshire, 3rd parcel," (5) "1st Mixed Packet. Devonshire, &c. Fine Pencil," (6) "296 Inferior Leaves."

The following are the numbers of the "Inferior Leaves"—1, 23, 69, 70, 82, 110, 121, 129, 131, 132, 139, 140, 142, 143, 144, 145, 146, 147, 149, 151, 153, 158, 159, 164, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 184, 185, 188, 189. (39 in all).

The leaves drawn on occur only at the beginning and end of the book, the 89 leaves in the middle being blank. Mr. Ruskin has numbered the leaves drawn on consecutively; pp. 1-127 were at the beginning (or, rather, at one end) of the book, pp. 128-189 at the other end. I have retained Mr. Ruskin's pagination.

Inside one of the covers "J. M. W. Turner" is stamped in printed characters; the following is written in pencil—

| | | |
|-----|---------|--------|
| "L. | 100. | |
| | 70 | |
| | 100 | |
| | 30 | |
| | — | |
| | 300 | |
| | — | |
| | 500 | John's |
| | 500 | |
| | — | |
| | 1300 | |
| | 20 | |
| | — | |
| | 26000." | |

- | | | |
|------|----|--|
| Page | 1. | Blank. "J. M. W. Turner" stamped on it. |
| " | 2. | Do. |
| " | 3. | Houses by the river. No. 121 in 1st Loan Collection. See also p. 74. |

| | | |
|------|------|---|
| Page | 4. | In Plymouth Sound. |
| " | 5. | Plymouth Fortress. |
| " | 6. | In Plymouth Sound. |
| " | 7. | Fortifications in Plymouth Sound. |
| " | 8. | Do. Do. |
| " | 9. | In Plymouth Sound. |
| " | 10. | Boats off headland. |
| " | 11. | Fortress. |
| " | 12. | In Plymouth Sound. |
| " | 13. | Do. |
| " | 14. | Boats off the shore. |
| " | 15. | Fishing boats in Plymouth Sound. |
| " | 16. | Vessels in Plymouth Sound. |
| " | 17. | Do. do. |
| " | 18. | Vessels at the mouth of Plymouth Sound. |
| " | 19. | Figures on shore. |
| " | 20. | Wooded slopes. |
| " | 21. | Horses and trees on banks of a bay in Plymouth Sound. |
| " | 22. | Plymouth Dock from Mount Edgecumbe (?) |
| " | 23. | Houses on cliff beside the water, with hills beyond. |
| " | 24. | Wooded slope looking towards the sea. |
| " | 25. | Banks of the Sound. |
| " | 26. | Wooded slope, with small island in distance. |
| " | 27. | Bridge leading to cottage. |
| " | 27a. | Group of trees, &c. |
| " | 28. | Houses, with water wheel. |
| " | 28a. | Group of houses. |
| " | 29. | Banks of the Sound. |
| " | 30. | Mount Batten on left, with the Catwater in distance, and fortress. |
| " | 31. | Boats and figures on shore. |
| " | 32. | One-arched bridge, with houses and trees. |
| " | 33. | House, with water-wheel, beside bridge. |
| " | 34. | Bridge, with houses and distant hill. |
| " | 35. | Boats, with figures on or near the shore. |
| " | 36. | Houses on banks of river. |
| " | 37. | Houses, with Trematon Castle in distance. |
| " | 38. | Do. do. |
| " | 39. | The River Lynher. |
| " | 40. | Do. |
| " | 41. | Do. |
| " | 41a. | Trees on hill. |
| " | 42. | River Lynher. |
| " | 43. | Houses, with Trematon Castle in distance. |
| " | 43a. | " <i>The Horn green brown and yet light.</i> <i>D. warm yet distant.</i> <i>D. Clouds warm. Sky blue. Shadows grey.</i> <i>. . . . greens red . . all delightful."</i> |
| " | 44. | Series of hills. |
| " | 45. | A hilly prospect. |
| " | 46. | Hills with distant fortifications. |
| " | 47. | The River 'Yealme.' |
| " | 48. | Do. |
| " | 49. | Path bordered by trees. |

- Page 50. River flowing between hills.
 " 51. Do.
 " 52. Do.
 " 53. Cattle on cliffs near the sea.--"*Bracken*," "*Purple B*,"
 and "*Sheep among grass (?)*."
 " 54. Church tower and houses on cliffs.
 " 55. Another view of same church tower.
 " 56. Church tower in distance.
 " 57. Church tower in middle distance.
 " 58. River among hills.
 " 59. Plymouth Sound.
 " 60. Do.
 " 61. Plymouth.
 " 61*a*. A headland.
 " 62. Plymouth Sound.
 " 63. Do.
 " 64. Vessels off Plymouth Fort.
 " 65. Plymouth Sound. On water in mid-distance is
 written "*Yellowish*"; on nearer water, "*light*."
 " 66. Landscape with bay in mid-distance.
 " 67. Do. with water in mid-distance.
 " 68. Trees beside a stream, with tree trunk serving as foot-
 bridge.--"*Tree in shade*" and "*Girl crossing*."
 " 69. Plymouth, Town and Fort.
 " 70. Distant hills.
 " 71. Houses and fishing boats.
 " 72. River winding among hills.
 " 72*a*. Plymouth in distance.
 " 73. Hills sloping down to river.
 " 74. No. 121*e*, in 1st Loan Collection. One of "Five
 Studies: Bruges, Lausanne, &c. Pencil."
 " 75. Distant view of Plymouth.
 " 76. River flowing among hills.
 " 77. Do.
 " 78. Do.
 " 79. Do.
 " 80. Trees on cliff, with river in distance.
 " 80*a*. River in distance among hills.
 " 81. Landscape with river in distance.
 " 82. Do. do.
 " 83. Houses and church among hills, with river in distance.
 " 84. Landscape, with river flowing into distance on right.
 (Oxford 60-154*a*, as "*Distance for 'Crossing the
 Brook'*.")
 " 85. Landscape, with Plymouth Sound in distance.
 " 86. Do. do.
 " 87. Landscape, with bend of river in mid-distance.
 " 88. River flowing round headland.
 " 89. Landscape, with river.
 " 90. Plymouth Sound.
 " 91. landscape, with river.
 " 91*a*. Distant hills.
 " 92. Plymouth Sound.
 " 93. River among hills.
 " 94. do.

- Page 95. River among hills.
- „ 96. Bridge across gully with groups of trees; houses in distance.
- „ 97. Plymouth.
- „ 98. Plymouth in mid-distance.
- „ 99. Plymouth.
- „ 100. Do.
- „ 101. Do.
- „ 102-3. Blank.
- „ 104. Landscape.
- „ 105. House among trees on bank of stream.
- „ 106. Houses with bridge.
- „ 107. Blank.
- „ 108. House near stream.
- „ 109. Landscape, with road in foreground and distant hills.
- „ 110. Houses, with church tower in mid-distance.
- „ 111. Vessels off a headland.
- „ 112. Round tower on hill among trees beside a river.
- „ 113. Plymouth in distance.
- „ 114. River with distant town.
- „ 115. Plymouth Fort.
- „ 116. Road running through wood.
- „ 117. Plymouth Sound in distance.
- „ 117a. Half of the drawing continued on p. 118.
- „ 118. Continuation of drawing on p. 117a. Group of houses with two fir trees in foreground. This page was lent to Oxford (Oxford 59-77b) as "Study for trees in 'Crossing the brook'." The resemblance between these trees and those in the picture is very slight.
- „ 118a. A drawing on back (continuation of one on p. 119), but stuck down tight.
- „ 119. Group of fir trees with River Tamar in distance.
- „ 119a. } Houses, with fir tree and river in distance.
- „ 120. }
- „ 121. }
- „ 122. Castle in foreground, with Plymouth Sound in distance.
- „ 123. Castle, with river.
- „ 124. Church tower, with river.
- „ 125. River Tamar.
- „ 125a. Trees and distant hills.
- „ 126. Bridge over the river in mid-distance.
- „ 126a. Trees, with town in distance.
- „ 127. River Tamar.
(The 89 blank leaves occurred here.)
- „ 128. Blank.
- „ 128a. Landscape with river.
- „ 129. Blank.
- „ 129a. Landscape with trees.
- „ 130. Landscape with river.
- „ 130a. Group of houses.
- „ 131. Blank.
- „ 131a. Group of houses.
- „ 132. Blank.
- „ 132a. Landscape with trees.

- Page 133. Landscape with trees
,, 133a. Road leading to village in mid-distance.
,, 134. Outskirts of a town.
,, 134a. Landscape with town in mid-distance.
,, 135. Outskirts of a town.
,, 135a. Landscape with distant church spire
,, 136. Blank.
,, 136a. Landscape with town in distance.
,, 137. Blank.
,, 137a. Outskirts of a town.
,, 138. Blank.
,, 138a. Town with river in distance.
,, 139. Blank.
,, 139a. Town on sea coast
,, 140. Blank.
,, 140a. Town on coast.
,, 141. Blank.
,, 141a. Town on coast.
,, 142. Blank.
,, 142a. A bay.
,, 143. Blank.
,, 143a. Bay or mouth of river
,, 144. Blank.
,, 144a. Bay or river.
,, 145. Blank.
,, 145a. River.
,, 146. Blank.
,, 146a. River among hills.
,, 147. Blank.
,, 147a. River with distant mountains.
,, 148. Blank.
,, 148a. River among hills.
,, 149. Blank.
,, 149a. River.
,, 150. Blank.
,, 150a. Road bordered with trees, with castle on hill in distance.
,, 151. Blank.
,, 151a. House with water wheel. Written on wall—"Mason."
,, 152. Blank.
,, 152a. Path through the wood.
,, 153. Blank.
,, 153a. Bridge.
,, 154. Blank.
,, 154a. Bridge with church (?) among trees in mid-distance.
,, 155. Blank.
,, 155a. Bridge in mid-distance.
,, 156. Blank.
,, 156a. Road with bridge on right.
,, 157. Blank.
,, 157a. River winding among woods.
,, 158. Blank.
,, 158a. River among hills.
,, 159. Blank.
,, 159a. River among hills.

- Page 160. Blank.
- „ 160*a*. River among hills.
- „ 161. Blank.
- „ 161*a*. River among hills, with bridge in foreground.
- „ 162. Blank.
- „ 162*a*. River with bridge in foreground. Oxford 61—154 *b*.
Described by Mr. Ruskin as “Another subject at the
same spot” as p. 84 (“Distance, for ‘Crossing the
Brook’”).
- „ 163. Blank.
- „ 163*a*. Town on river with church tower in centre. Probably
Kingsbridge.
- „ 164. Blank.
- „ 164*a*. Distant headland.
- „ 165. Blank.
- „ 165*a*. Rocks on coast.
- „ 166. Blank.
- „ 166*a*. Rocks on coast. Probably Bolt Head in distance.
- „ 167. Blank.
- „ 167*a*. Rocks on coast.
- „ 168. Blank.
- „ 168*a*. Cottages on cliff with distant headlands.
- „ 169. Blank.
- „ 169*a*. Rocks on coast.
- „ 170. Blank.
- „ 170*a*. Rocks.
- „ 171. Blank.
- „ 171*a*. Rocks.
- „ 172. Blank.
- „ 172*a*. Rocks off coast.
- „ 173. Blank.
- „ 173*a*. Rocks.
- „ 174. Blank.
- „ 174*a*. Rocks.
- „ 175. Blank.
- „ 175*a*. Rocks on coast.
- „ 176. Blank.
- „ 176*a*. Rocks on coast.
- „ 177. Blank.
- „ 177*a*. Rocks off coast.
- „ 178. Blank.
- „ 178*a*. Rocks off coast.
- „ 179. Blank.
- „ 179*a*. Rocks off coast.
- „ 180. Blank.
- „ 180*a*. Vessels off coast.
- „ 181. Blank.
- „ 181*a*. Vessels at mouth of a river.
- „ 182. Blank.
- „ 182*a*. At mouth of a river.
- „ 183. Blank.
- „ 183*a*. Vessels at mouth of river.
- „ 184. Blank.
- „ 184*a*. Vessels at mouth of river.
- „ 185. Blank.

- Page 185a. Mouth of river.
 „ 186. Blank.
 „ 186a. Vessels at mouth of river.
 „ 187. Blank.
 „ 188. Four lines of verse.
 „ 188a. Draft, in pencil, of verses, beginning :—“ *Bind not the Poppy in thy Golden Hair,*” and containing references to “*Thomson’s tomb.*”
 „ 189. Draft, in pencil, of verses, beginning :—
 “*O’er Thomson tomb soft Piety’s tears distill*
 Shed in remembrance sad for Pope’s lost fane,” &c.
 „ 189a. Draft of verses, commencing :—
 “*O man, that vanity alone*
 should tempt us all thro’ life
 To give to furnish pleasure wings
 That wafts and kills with exquisite delight, &c.”
 (180 leaves drawn on.)

1812-1813* (AET. 37-38).

CXXXII.—“DEVON RIVERS, No. 1” SKETCH BOOK.

SCHEDULE NO. 254.

Small sketch book, bound in leather, with one clasp, broken.

Turner’s label on back, “*40 Devonshire, Rivers*”; written on cover,—“*Devon Rivers 1.*”

Executors’ endorsement.—“No. 254. Containing 139 leaves. Pencil sketches most on both sides.

(Sgd.) H. S. Trimmer
 C. Turner.”

Paper, white. Water mark, “1812.”

Size of page, $3\frac{1}{2} \times 6$.

Mr. Ruskin’s endorsement.—“254. Pretty English things, good for division and distribution.† Will be quite spoiled if shown in the book.”

- | | | |
|------|-----|---|
| Page | 1. | Blank. |
| „ | 2. | Rocky cliffs. |
| „ | 3. | A wood. |
| „ | 4. | Wooded hills. |
| „ | 5. | Bridge over river. |
| „ | 6. | Bridge with three arches. |
| „ | 7. | Bridge leading to village. |
| „ | 8. | “ <i>Heath</i> ” with river (or sea) in distance. |
| „ | 9. | Blank. |
| „ | 10. | Heath. |
| „ | 11. | “ <i>Heath</i> ” with distant church. |
| „ | 12. | Boulders near stream. |
| „ | 13. | Trees and boulders. |

† Fortunately Mr. Ruskin’s suggestion was not acted on.

- Page 13a. Crest of hill.
 „ 14. Range of hills.
 „ 15. Do.
 „ 16. Scene near river.
 „ 17. Do.
 „ 18. “*Malvern*” hills in distance.
 „ 19. Hills with “*Staple Tor*,” “*Har Tor*,” and “*Mill Tor*”
 in distance. (Probably sketched near Tavistock.)
 „ 20. Hills.
 „ 21. Do.
 „ 22. Do.
 „ 23. “*Cranmere Pool*” (near Chagford).
 „ 24. “*Lyd*” (probably Lydford).
 „ 25. Do.
 „ 26. Distant Hills.
 „ 27. Blank.
 „ 28. Castle (?) on River. (Perhaps Lydford Castle.)
 „ 29. Hills.
 „ 30. Road between hills.
 „ 31. Hills.
 „ 32. Do.
 „ 33. Do.
 „ 34. A wood.
 „ 35. Landscape.
 „ 35a. } Water-mill.
 „ 36. {
 „ 37. Castle and Church (? Okehampton).
 „ 38. Do.
 „ 39. Do.
 „ 40. Do.
 „ 41. Do.
 „ 42. Castle.
 „ 43. Ruins of Okehampton Castle.
 „ 44. Do. do.
 „ 45. Do. do.
 „ 46. Do. do.
 „ 47. Do. do.
 „ 48. Do. do.
 „ 49. Do. do.
 „ 50. Do. do.
 „ 51. Distant view of town.
 „ 52. A farmhouse.
 „ 53. House near river.
 „ 54. Village street.—“*Newcombe, Cooper and Saddler.*
Argyll. White H.”
 „ 55. Bridge.
 „ 56. Okehampton (?) in distance.
 „ 57. River, with distant hills.
 „ 58. Bridge, with three arches.
 „ 59. Wooden bridge leading to farmhouse.
 „ 59a. “*Tairton (?) Bridge with 5 Arches.*” (? Sourton.)
 „ 60. River (probably the Torridge) among hills.
 „ 61. Church on hill.
 „ 62. Do.

- Page 63. Bridge with three arches.
 „ 64. Bend of river. Bideford.
 „ 65. Do. Do.
 „ 66. Bideford Bridge.
 „ 67. Another view of same bridge.
 „ 68. Do. do.
 „ 69. Do. do.
 „ 70. Do. do.
 „ 70a. } Embankment with distant spire.
 „ 71. }
 „ 72. Castle on hill.
 „ 73. Town, with hills and bay (probably Bideford) in distance.
 „ 74. Church tower.
 „ 75. Town on river.
 „ 76. “*Bideford*.”
 „ 77. River Torridge.
 „ 78. “*Appledore*.”
 „ 79. Town with bridge. Probably Bideford.
 „ 79a. Diagram of arches of bridge, and the number “24.”
 Probably Bideford.
 „ 80. Hills with river.
 „ 81. Town on hill.
 „ 82. Group trees on river.
 „ 83. Town on hill.
 „ 83a. “*Torrington*” Castle.
 „ 84. Torrington.
 „ 85. Blank.
 „ 86. Valley with river—“*Dark*,” “*Light*,” “*Bleak . . .*”
 and “*Mist rising M.*”
 „ 87. Bridge and mountains.
 „ 88. Town on hill, with bridge.
 „ 88a. Tower among trees.
 „ 89. Bridge, with tower on distant hill.
 „ 90. River among hills.
 (2 leaves torn out.)
 „ 91. Hills.
 „ 91a. Bridge with distant “*Farm House*.”
 „ 92. Do.
 „ 93. “*Hatherleigh*.”
 „ 94. River “*Torridge*.”
 „ 94a. Distant hills.
 „ 95. Do.
 „ 96. A water-wheel.
 „ 97. Farm house.
 „ 98. Bridge.
 „ 99. Blank.
 „ 100. “*Eastcourt B.*”
 „ 101. Water mill.
 „ 102. “*Warton and Dun Wool (?)*.”
 „ 103. Wooden bridge over river. “*Boynnton*” (? Boyton,
 N. of Launceston.)
 „ 104. Bridge with four arches.
 „ 105. Ruins and bridges among the hills. Probably Launceston in distance.

- Page 106. Ruins : Launceston.
 „ 107. Ruined castle, Launceston.
 „ 108. Village street and ancient gateway.
 „ 109. Two bridges.
 „ 110. Ruins.
 „ 111. Ruins on hill near town. ? Launceston.
 „ 112. Do.
 „ 113. Do.
 „ 113a. Ruined gateway.
 „ 114. Ruins on hill.
 „ 114a. "*Abbey Wier*."
 „ 115. Bridge and ruins on hill.
 „ 115a. River among hills, "*D*" (? Dart.)
 „ 116. Bridges.
 „ 117. "*Course of Tamar and the road to L. in left (?)*."
 „ 117a. Bridge at Gunnislake.
 „ 118. Bridge with distant church tower.
 „ 118a. "*Road*" among hills.
 „ 119. Blank.
 „ 119a. Mountain and road, "*D*."
 „ 120. Dartmoor (?).
 „ 120a. Bridge among hills.
 „ 121. River "*Tamar*" with hills in distance.
 „ 121a. Bridge, with "*Beachy Heath* (?) in distance. (? Becky Fall.)
 „ 122. Bridge.
 „ 122a. "*Road to Buckland* (?)."
 „ 123. Bridge with seven arches at Gunnislake.
 „ 123a. Dartmoor, with "*Buckl.*" (Buckland Monachorum) in distance.
 „ 124. Trees on river bank. (River Tamar near Wier Head).
 „ 124a. "*Park House* (?) and"
 „ 125. River, with bridge. Gunnislake.
 „ 125a. Hills.
 „ 126. River Tamar near Wier Head.
 „ 126a. "*Dartmeet Bridge*."
 „ 127. "*Mt. Pleasant. Goolder*." River Tamar near Wier Head.
 „ 127a. } River Tamar near Wier Head.
 „ 128. }
 „ 129. Blank.
 „ 129a. Road over moors.
 „ 130. Houses on bank of Tamar.
 „ 130a. Do.
 „ 131. Bridge. Probably at Gunnislake.
 „ 131a. On Dartmoor. "*Travellers sheltering themselves with Turf* (?)."
 „ 132. Dartmoor.
 „ 132a. On the Tamar (?).
 „ 133. Road over the moors.
 „ 133a. Bridge with distant town.
 „ 134. River Tamar.
 „ 134a. "*Dartmoor*."
 „ 135. River Tamar, near Wier Head.

- Page 135a. River Tamar, near Wier Head.
 „ 136. Ruined cottage near “*Ford*.”
 „ 136a. Dartmoor.
 „ 137. River Tamar.
 „ 137a. Dartmoor (?).
 „ 138. River Tamar, near Morwell Rocks.
 „ 139. Road over hills.
 „ 139a. } River among hills. (River Tamar.)
 „ 140. }
 „ 140a. } “*Calstock*,” on River Tamar.
 „ 141. }
 „ 141a. “*Calstock*.”
 „ 142. River Tamar.
 „ 142a. Distant hills.
 „ 143. Wier Head, Tamar.
 „ 143a. Bridge.
 „ 144. River, with distant hills.
 „ 144a. Bridge and tower.
 „ 145. River with town and church.
 „ 145a. Bridge.
 „ 146. Town, with church tower.
 „ 146a. Buildings on river.
- (141 leaves drawn on.)

1812-1815* (AET. 37-40).

CXXXIII.—DEVON RIVERS, No. 2, SKETCH BOOK.

SCHEDULE No. 294.

Loose leaves of sketch book, without covers, containing sketches in Devonshire and Yorkshire.†

Paper, white ; water mark, “*Fellows, 1812*.”

Size of page, 7 × 4½.

The pages were numbered by Mr. Ruskin and were then distributed mainly into two packets. One packet, endorsed, “294. Inferior Leaves,” contained leaves 1, 2, 4, 6, 7, 10, 16, 18, 24, 32, 34, 40, 41, 43, 44, 47, 49, 50, 51, 53, 54, 56, 58, 59, 65, 68, 70, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83 (38 in all) ; most of the other leaves were in parcel endorsed, “5th mixed Parcel, Pencil, Fine.”

- Page 1. “*Hoarse on the rocky margin of the deep
 The tide swell falls in constant flow,
 And the pale welkin gathering darkness creep
 While the low bark, plows heavy at the prow*” &c.
 „ 2. Distant headland. Probably mouth of Tamar.
 „ 2a. Mouth of river. Do.
 „ 3. Hulks on river.
 „ 4. Do. See picture of “*Hulks on the Tamar*,”
 at Petworth. (Lord Leconfield.)

† The Yorkshire sketches may be later than the Devonshire ones.

- Page 4a. } Newall Old Hall, Farnley. See Water Colour at
 „ 5. } Farnley (F. H. Fawkes, Esq.), also Exhibited
 drawings, No. 550, N.G.
 „ 5a. Entrance to gardens, Farnley. See Water Colour at
 Farnley (F. H. Fawkes, Esq.)
 „ 6. Hulks on Tamar.
 „ 6a. Entrance to gardens. Farnley.
 „ 7. Hulks on Tamar.
 „ 8. Vessels on the Tamar.
 „ 9. Hulks on Tamar.
 „ 10. Do.
 „ 11. Mouth of Tamar.
 „ 12. Hulks on Tamar.
 „ 13. Do.
 „ 14. Do.
 „ 15. Do.
 „ 15a. Castle on headland.
 „ 16. Mouth of Tamar.
 „ 17. A hulk.
 „ 18. Plymouth Sound.
 „ 19. Do.
 „ 20. Do.
 „ 21. Do.
 „ 22. Hulks.
 „ 23. Do.
 „ 24. Do.
 „ 25. Plymouth Sound.
 „ 26. Hulks in Plymouth Sound.
 „ 27. Plymouth Sound.
 „ 27a. “*Beggar's Island.*”
 „ 28. Plymouth Sound.
 „ 28a. Hulks in Plymouth Sound.
 „ 29. Do. do.
 „ 30. Do. do.
 „ 30a. “*Beggar's Island.*”
 „ 31. Plymouth Sound.
 „ 32. Do.
 „ 33. Harmoaze.
 „ 34. “*Antony House.*”
 „ 35. “*Ware—Mt. Tamar. K.*” and “*Anthony Ferris.*”
 „ 35a. } Foliage, with distant castle. Described by Mr.
 „ 36. } Ruskin as “*Crossing Brook.*”
 „ 37. Study of a tree. Exhibited drawings, No. 407d, N.G.
 Described by Mr. Ruskin as “the theme afterwards
 amplified into the beautiful group on the left in
 ‘*Crossing the brook.*’”
 „ 38. Horses and boat on river-bank.
 „ 39. River Tamar.
 „ 40. River Tamar.—“*Bridge R. A., Wall & River, Road.*”
 „ 41. Do.
 „ 42. Castle on river.
 „ 43. Banks of Tamar.
 „ 43a. Road leading to village.
 „ 44. River Tamar.

- Page 45. Ivy Bridge. Exhibited drawings, No. 407c, N.G.
Described by Mr. Ruskin as "the sketch from nature
of the 'Ivy Bridge'" (No. 556, N.G.).
- „ 46. Houses and trees.
- „ 47. Do.
- „ 47a. River and hills.
- „ 48. Church tower on hill (? Totness).
- „ 48a. Banks of a river.
- „ 49. "*Sharpham*" on the Dart. Four sketches.
- „ 49a. "*Ashburton*," and "*Torbay*" in distance.
- „ 50. River among hills.
- „ 51. Do.
- „ 51a. *Poulston Bridge, L and Lifton. Greston Bridge above
D. Redford.*" (Greston Bridge crosses the Tamar
about 4 miles from Launceston. I am unable to say
whether these names refer to the sketches on p. 51
or p. 52, or to either. I am inclined to think the
sketches represent the River Dart, that on page 52
looking very much like the mouth of that river.)
- „ 52. Town at mouth of river. Possibly the Dart.
- „ 53. "*Dartmouth.*"
- „ 53a. Mouth of Dart.
- „ 54. Do.
- „ 55. Dartmouth Castle.
- „ 55a. Four sketches near Dartmouth Castle. In one "*Start*"
Point is shown in distance, in foreground of an-
other is written "*Beech Wood oppo. the cove Dart-
mouth.*"
- „ 56. Distant view of "*Start*" Point.
- „ 57. Mouth of Dart.
- „ 58. Do.
- „ 59. Do.
- „ 60. Do.
- „ 60a. Four sketches near mouth of Dart.
- „ 61. Town on river, with bridge.
- „ 61a. Three sketches: one of "*Ayton Bridge*," one of
"*A. Wood*," the other of "*Stourton*," showing bridge,
with the note, "*3 Arches old.*"
- „ 62. Blank.
- „ 62a. Three sketches.
- „ 63. Bridge over river, with church on hill beyond; foliage
on bank in foreground, with note that "*River*"
(shows) "*through.*"
- „ 63a. Another view of same bridge.
- „ 64. A bridge.
- „ 64a. Distant hills.
- „ 65. Do.
- „ 65a. Do., with the note that one of them is "*too
high.*"
- „ 66. Town on river.
- „ 66a. Two sketches of bridges, &c.
- „ 67. A winding river.
- „ 67a. Three sketches of bridge, &c.
- „ 68. Winding river, with town (?) in middle distance.
- „ 68a. Trees by river.

- Page 69. Bend of river, with "Haldon" Hill and ". . . . Tor" in distance.
- „ 70. Trees, with winding river. "Butcher & Calf" written on foreground.
- „ 71. Winding river among hills, with ruined abbey (?) on banks in middle distance. On right, in foreground, is written "R. Ex"; on other parts of foreground, "Deep Lane,—High Road—Bickley Court." (Bickley is near Tiverton).
- „ 72. "Bickley Bridge."
- „ 72a. Four sketches.
- „ 73. Blank.
- „ 73a. Two sketches of town on river, one with "Weir" in foreground.
- „ 74. Town and river.
- „ 74a. } Interior of a library.
- „ 75. }
- „ 75a. Draft of verses, in pencil.
- „ 76. Two lines of verse.
- „ 76a. A carved oak fireplace; also—
- | | | |
|---------------------------|---------|-------|
| " 1 st of June | — — | 1 |
| 1 of Nov ^r | — — | 2 , 3 |
| 1 of March. | — — | 2 , 1 |
| 1 of June | - - - - | 2 0 |
- 1817.
- One year."
- (Note.—This writing does not seem to me to be Turner's.)
- „ 77. "Sabled by the solar beam!
Now the fiery clusters teem
In Ozier baskets borne along
By the festal vintage throng
Of long youths and virgins fair,
Ripe as the melting fruits they bear.
69 Ode of Horace (?)"
- „ 77a. Farnley Hall.
- „ 78. Trees in the avenue at Farnley.
(2 leaves have been torn out.)
- „ 79. Carved oak fireplace, see also p. 76a.
- „ 79a. River winding among hills.
- „ 80. Trees on slope.
- „ 80a. Landscape.
- (Two leaves have been torn out here. On the fragment of one of them appears part of what seems to be the draft of a proposed speech. Among the fragments of sentences are the following:—
- "The honor you have conf. . . . _____
Royal Academy . . . _____
Academy and _____
in offering my th. . . . _____
part of it _____
most heartfelt
towards the _____
when the varie _____
the encouragement (?) _____
by the very _____."
- On reverse of fragment, four architectural details.

Page 81. A doorway and other architectural details.

Also—

| | | | | |
|-----------------------|-----|---|---|--------------------------|
| | “ 3 | 3 | 3 | 9 |
| <i>Thin stone</i> (?) | 2 | 6 | 3 | <i>High.</i> 9 pipes (?) |
| | 3 | 6 | 3 | 4 |
| <i>Doorway</i> | 3 | 2 | | 6 |

Newhall

7
6.”

- „ 81a. Mansion on hill.
 „ 82. Continuation of do.
 „ 82a. Cluster of trees.—“*F.*”
 (Two leaves torn out.)
 „ 83. Blank,
 „ 83a. Various scientific instruments.

(82 leaves drawn on.)

1812-1815* (AET. 37-40).

CXXXIV.—“DEVONSHIRE RIVERS, No. 3, and WHARFEDALE”† SKETCH BOOK.

SCHEDULE No. 223.

Sketch book, bound in boards, with red leather back and points. The book once had a clasp, and the leaves are gilt-edged.

Turner's label on the back—“112 *Devonshire, Yorkshire*”; on the cover—“*Devonshire Rivers 3. Yorkshire. Wharfedale.*”

Executors' endorsement—“No. 223. 75 pencil sketches. (Sgd.) H. S. Trimmer, C. Turner.”

Endorsements on wrappers—

“233. The Bolton Book. 21 leaves taken out and the Leeds and Bolton at M. H. besides. Bolton and Launceston. Marked by Turner himself, ‘*Devonshire Rivers and Wharfedale.*’
 (Sgd.) J. R., 1878”;

“Three out.

(Sgd.) R. N. W.”;

“Five out.

(Sgd.) R. N. W.”

Paper, white, with gilt edges; water mark, “J. Whatman, 1811.”

Size of page, 7 × 10½.

NOTICE.—As no record was made of the position of the pages before they were distributed, it has been found impossible to reconstitute the book. The present sequence of pages is therefore more or less arbitrary.

† The Yorkshire sketches are probably later than the Devonshire ones.

On the inside of the end cover : two slight sketches of battlements, and the following :--

| | |
|-----------------------------------|------|
| " <i>G. View of Farnley</i> ----- | 10 |
| <i>Newhall</i> ----- | 10 |
| <i>Pedigree</i> ----- | 20 |
| <i>Lindley</i> ----- | 10 |
| <i>Porch</i> ----- | 10 |
| <i>House</i> ----- | 10 |
| | — |
| | 70 " |
| | == |

- Page 1. Sketch of dead kingfisher. *See* water colour at Farnley.
- " 1a. A gateway. Query gateway removed from Menston Hall to Farnley in 1814, etched in "*Loidis and Elmete*."
- " 2. An Al-Fresco lunch ; in foreground, horses, "*Nets*," and "*Weeds*."
- " 3. Lindley Hall.
- " 4. Bolton Abbey.
- " 5. "*Chevin*."
- " 6. Bolton Abbey.
- " 7. Group of trees on hillside, with hills beyond.
- " 8. A stream.
- " 9. Figures on crest of a hill ; on various parts of the mountain side are written, "*Grass, Br., Heath*." Probably above Bolton, near Barden.
- " 10. Figures among the hills.
- " 11. Road leading to bridge towards right of drawing, with hills in distance.
- " 12. Mansion among foliage on hill.
- " 13. Lindley Hall.
- " 14. Figures among the hills. *See also* pp. 9 and 10.
- " 15. A house seen among trees on a hill.
No. 7 in 1st Loan Collection, described as "*Land-
scape, pencil*."
Reverse, a continuation of drawing on next page (or p. 58).
- " 16. } Scene in the Wharfe Valley.
- " 17. }
- " 18. Bridge and water wheel, Wharfe Valley.
- " 18a. } Farnley Hall.
- " 19. }
- " 20. Bridge near Otley.
- " 21. Launceston Castle.
- " 22. Stream with ruins on hill in distance. ? Okehampton.
- " 23. Ruins of Okehampton Castle.
- " 24. Okehampton Castle. *See* Water Colour in "*Rivers of
England*."
- " 25. Launceston.
- " 26. Do.
- " 27. Do.
- " 28. Do. , with "*Mill Stream*" in foreground.
- " 29. Bridge and church. Probably Launceston.
- " 30. Blank.

- Page 31. Launceston, Town and Castle.
 „ 32. Launceston Castle in distance.
 „ 33. Bridge near Launceston.
 „ 34. The same bridge, with Launceston Castle in distance.
 „ 34a. Part of a drawing.
 „ 35. Blank.
 „ 36. Bridge with water-mill on left.
 „ 37. Blank.
 „ 37a. Two sketches in environs of Leeds.
 „ 38. Distant view of Leeds.
 „ 38a. Do.
 „ 39. Cart, &c., in a field.
 „ 40. “*Calstock*,” on the River Tamar.
 „ 41. “*ditto*.”
 „ 42. A ground plan, showing relative positions of “*Garden*,” “*Chapter*,” “*Refectory*,” “*Cloister*,” and “*Abbots Lodge*.” Probably of Fountains Abbey.
 „ 43. Another ground plan. Probably of Fountains Abbey.
 „ 44. River with bridges and church tower on left on distant hill.
 „ 45. Distant church tower among the hills.
 „ 45a. Distant view of Leeds.
 „ 46. River, with castle (?) on right.
 „ 47. Another sketch of same building.
 „ 48. River with church tower on hill on right.
 „ 49. Another sketch of building sketched on pp. 47 and 46.
 „ 50. River, with bridge and church tower on hill on left.
 „ 51. Blank.
 „ 51a. Continuation of the sketch on page which originally came next.
 „ 52. Roadway and bridge.
 „ 53. Figures crossing a flat stretch of country. ? Lancaster Sands.
 „ 54. Two different views of Bolton Abbey.
 „ 54a. A waterfall (?). Part of this leaf has been cut away. (The two following leaves formed part of a parcel labelled by Mr. Ruskin, “A.B. 2. P. R.” They have both been mounted on pieces of cartridge.)
 „ 55. A ruined abbey on banks of river. ? Kirkstall.
 „ 56. Bridge with two arches and houses on both sides.
 „ 57. River with hills on either side; in mid-distance the castellated building sketched on pp. 49, 47 and 46.
 „ 58. House among trees on hill. For possible continuation of this drawing, *see* 15a. ? Farnley. *See* pp. 12 and 15.
 „ 58a. Details of roof with stacks of chimneys.
 „ 59. Bolton Abbey in distance.
 „ 59a. Ruins of Bolton Abbey.
 „ 60. In the Wharfe Valley (?). *See also* p. 7.

(The following drawings were mounted.)

- „ 61. Wharfe Valley. Over the foliage on hill on left is written a name, which may be “*Manor Wood*.” “*Road*” in foreground of drawing.
 „ 62. River among hills, with Bridge in mid-distance.

- Page 63. Fountains Abbey.
 „ 64. Part of interior of Fountains Abbey.
 „ 65. Roadway leading to distant hill, with ruins of a castle on its crest. Described on mount as Scarborough, but this description may not be correct.
 „ 66. Town at the mouth of a river. Possibly the Tamar or Dart.
 „ 67. Oakhampton Castle.
 „ 68. Small bridge leading to ruined abbey (?) on hill in mid-distance.
 „ 69. Study of dock leaves, &c.

(The following eight drawings were lent to the University of Oxford.)

- „ 70. Okehampton. (Oxford 83-157*b* and 66*b*.) *See* Water colour engraved in “England and Wales,” and once in possession of Mr. Ruskin.
 „ 71. Okehampton. (Oxford 82-157*a*.) *See* water colour No. 165, N.G., engraved in “Rivers of England.”
 „ 72. Launceston. (Oxford 62-66*a*.)
 „ 73. Bolton Abbey, from down stream. (Oxford 76-67*b*.)
 „ 74. Bolton Abbey, from up stream. (Oxford 77-67*a*.)
 „ 75. Bolton Abbey, from across the river. (Oxford 78-68*a*.)
 For a water colour of this view of Bolton Abbey see Mr. Salting’s drawing from the Farnley Collection. That drawing is, however, dated 1809, and therefore could not have been made from this sketch.
 „ 75*a*. Landscape, with bridge in foreground. (As p. 75 has been stuck down tight on cartridge this drawing on the reverse can only be seen when held up to the light.)
 „ 76. Bolton Abbey, seen through the oaks. (Oxford 79-68*b*.)
 „ 76*a*. A drawing on reverse, but stuck down tight.
 „ 77. River flowing through wooded slopes, with castle (described by Mr. Ruskin as “Barden Tower”) beside river in distance. Pencil drawing partly worked in colour. (Oxford 80-69.) *See also* pp. 61, 60 and 7.
 „ 77*a*. Drawing of ruined castle (?) on reverse, but stuck down tight.
 „ 78. Pic-nic party. Pencil. No. 49, in 1st Loan Collection.
 „ 79. } Sketch of the town of Leeds. No. 525*a*, N.G. *See* Water
 „ 80. } Colour of this subject, lithographed by J. D. Harding.
 1823.
 „ 81. } Bolton Abbey. Written on the water, “*Beautiful Refln.*”
 „ 82. } (? Riple. *See* “R. on P.,” p. 218.) No. 525*b*, N.G.
 See Water Colour engraved in “England and Wales.”
 „ 83. River scene.—“*Rushes, Bright W., Dark W.,*” &c.

(80 leaves drawn on.)

1813* (AET. 38).

CXXXV.—CHEMISTRY AND “APULEIA” SKETCH BOOK.

SCHEDULE No. 371.

Small pocket book bound in red leather, with one brass clasp.

On parchment label on back—“60.”

Executor's endorsement:—“No. 371. 14 leaves of very slight sketches.

(Sgd.) H. S. Trimmer.”

Mr. Ruskin's endorsement:—“371. Chemistry and Studies of picture for Claude Bridge.”

Size of page, $3\frac{7}{16} \times 4\frac{3}{8}$.

Water mark, “C. Wilmott, 1811.”

Inside one of covers is written by Turner in ink:—

| | | | | |
|--------|-----------|-------|-----------------|-------|
| “11284 | Twenty P. | 1813. | July 3. | 1813. |
| 1256 | June 5. | 1813. | Cambridge Coll. | 10. |
| 11466 | June 17, | 1813. | | 10. |
| 1831 | June 15. | —13— | | 10 |
| 17298 | July 1 | —13 | | 10 |
| 10264 | June 10 | —13 | | 10 |
| 19214 | May 20. | —13 | | 10.” |

Page 1. “Maltese plague.

1. Symptoms. Sickness debility shivering heat thirst. Headache.

2. Delirium.

3. Darkspots, ulcer.

Emetic. 10 Grains of *epicacuina*.

Purge. 5 Grains of Calomel 10 of Jalop.

Tea spoonfull of Sal. Mendiriri every 2 hours.

Common drink Lemonade. Head shaded. Vinegar and Water applied with a sponge to the Head and Body.”

„ 1a. “Receipt for covering Linen to make it impenetrable to water,” &c.

„ 2. Study of sky.

„ 2a. } Do.

„ 3. }

„ 3a. } River with hills on either side ; Castle on promontory

„ 4. } in distance. (? Dartmouth Castle.)

„ 5. Another view of same scene.

„ 5a. } Trees with castle on hill in distance.

„ 6. }

„ 6a. } Landscape with river in mid-distance.

„ 7. }

„ 7a. } Do.

„ 8. }

„ 8a. A plan.

- Page 9. Part of building.
- " 9a "40 inches wide, do. high. 2.
38 high, 40. 3." &c.
- " 10. Commencement of a sketch.
- " 11. Scene on Coast.
- " 12-13. Blank.
- " 14. Bridge with distant headlands. Pen and ink. (? Bridge
and distance in "Crossing the Brook.")
- " 15. Do. do.
- " 15a. } A tree trunk.
- " 16a. }
- " 17. A fir tree.
- " 17a. Do.
- " 18. Do.
- " 18a. } Two fir trees. (? Study for two foreground trees in
" 19. } "Crossing the Brook.")
- " 19a. } Distant hills.
- " 20. }
- " 21. Do.
- " 21a. } Do.
- " 22. }
- " 23-27. Blank.
- " 27a. Verses.
- " 28-44. Blank.
- " 45. Trees.
- " 46-54. Blank.
- " 54a. "Sir W. Pilkington, Bart.
1 Number of the Coast. 18°.
has N°. 1 and 3 of Liber Studiorum.
the rest to be sent."
- " 55. "Pirogen. Opogene. Hipigene."
- " 55a. "Molyodic acid.
3 degrees 1 black. 2 blue oxide more oxigene green,
thin Acid. The Acid 500 its weight of water, the
addition of Potash forms a salt more soluable solution
of the Acid," &c.
- " 56. "Oil and Tin," &c.
- " 56a. "Carthamus—Saffron—Alum yields a deep yellow pre-
cipitate," &c.
- " 57. "112 lbs of W. Lead 24 lb. of G. Flint, vitrified gives a
yellow color to the lead. Mastiot," &c.
- " 57a. "Solution of Bark
with Sulphate of Iron Green
Potash yellow white
Sulphate of Copper red yellow
Acetate of Lead yellow white
Sulphate of"
- " 58. "Golden Yellow
Antimony 6 parts 2 of Nitre 1½ of Salt," &c.
- " 58a. "Lac. 1 part of Borax to 5 of Lac renders the whole
soluable by," &c.
- " 59. Blank.
- " 59a. "Potash added to a solution of Iron," &c.
- " 60. Blank.

Page 60a. Continuation of note about Varnishes on p. 61.

- „ 61. “Caoutchouc Varnish,
digest one part of Gum in 20 turpentine rectified
highly.

Sandarach.

8 oz. 2 oz. of Venice Turpentine in 32 of Spirits
of Wine by a gentle heat.

Shell lac. reddish V.

5 oz. One of Turpentine 32 oz. of Alcohol.

Copal.

Saturate 1 oz. of Copal powdered with a drachm of
Camphor while these are mixing add by degrees
four oz. of strong Alcohol without heat.”

(Continued on p. 60a.)

“Two oz. of Shell lac annatto & turpentine each
1 oz. dragons blood 30 Grains—with 20 oz. of Alcohol
in a gentle heat.—Gold Varnish.”

- „ 61a. “Thick Amber Varnish—a dark brown colour, $\frac{1}{2}$ a lb.
of Amber over a gentle fire in an Iron pot cover
(?) a small hole in it until melted, taken off, cooled
little then add 1 lb. of Varnish, boil'd and stir'd,
coold a lb. of turpentine added—of a bright color,
powderd amber must be used in a close vessl
dissolved in trenchant varnish,

Camphor,” &c.

- „ 62. “Solution of Ammonia mutton oil of Turpentine to
dissolve Copal $\frac{1}{8}$ 10.”

„ 62a. A Diagram.

„ 63. Blank.

„ 63a. Buildings with trees.

„ 64. Blank.

„ 64a. Studies of Nymphs.

„ 65. Blanks.

„ 65a. } Nymphs dancing.

„ 66. }

„ 66a. Study for “Apuleia in search of Apuleius” (Exd. B. 1.
1814.)

| | | | |
|-------|----------------------|-----------|----------|
| „ 67. | “8207 April 8, 1813. | 20 | } Turner |
| | 6525 1 Sep. 1813. | 20 | |
| | | | Oct. 21. |
| | 1348 25 Aug. 1813. | 20 | Shirley |
| | 1086 19 May 1813. | Curtis 20 | Turner |
| | 3070 22 June 1813. | Miller 20 | |
| | 13140 13 Sep. 1813. | Miller 10 | |
| | 3587 18 Sep. 3. | 10 | |
| | 3588 | 10 | |
| | 9 | 10.” | |

„ 67a. } Study for “Apuleia.”

„ 68. }

„ 68a.

Do. Pen & ink.
(leaf torn out.)

(26 leaves drawn on.)

1814 (AET. 39).

CXXXVI.—"REVIEW AT PORTSMOUTH" SKETCH BOOK.

SCHEDULE No. 376.

Small sketch book bound in calf, with one brass clasp.

Parchment label on back, with the number "55" on it. Written in ink on cover—"Review at Portsmouth."

Water mark—"Ivy Mill, 1811."

Size of page, $4\frac{1}{8} \times 3\frac{1}{4}$.

Executor's endorsement—"No. 376.—82 leaves of slight pencil sketches.

(Sgd.) H. S. Trimmer."

(Note.—From information very courteously supplied by the Admiralty and Public Record Offices, it appears that this review took place at Spithead, on 23rd June, 1814. Further details are supplied in the following extracts from the "London Gazette" of 28th June, 1814.—"Their Majesties the Emperor of Russia and the King of Prussia having expressed a desire to see the fleet and arsenal at Portsmouth, His Royal Highness the Prince Regent was pleased to direct that the Board of Admiralty should repair to Portsmouth, and that the flag of the Lord High Admiral, as well as that of His Royal Highness the Admiral of the Fleet, should be hoisted on this occasion." [Page 1319].

"This morning, at ten o'clock, His Royal Highness the Prince Regent, accompanied by His Royal Highness the Duke of York, who had arrived late the preceding evening, and His Royal Highness the Duke of Cambridge, proceeded in his carriage to the residence of His Majesty the King of Prussia, and thence His Royal Highness and His Majesty, with the Princes of Great Britain and Prussia, proceeded to the Commissioner's house in the Dockyard, where they were received by His Majesty the Emperor of Russia, and conducted to his apartments. . . .

"After a short delay," the party proceeded through the Dock-Yard "to the King's-Stairs, where His Royal Highness the Prince Regent, their Majesties the Emperor and King, her Imperial Highness the Grand Duchess, her attendants, their Royal Highnesses the Princes of Prussia, attended by the Viscount Melville, First Lord Commissioner of the Admiralty, embarked in the barge prepared for their reception, on which the royal standard of Great Britain was immediately hoisted, and proceeded down the harbour to Spithead.

“Abreast of the royal barge, on the right hand, a barge carried the Imperial standard of Russia, and in the same situation on the left, carried the royal standard of Prussia; both these barges were filled with the suites of the respective Sovereigns.

“The Board of Admiralty, with the Ambassadors of Austria and Russia, and several other persons of distinction, in their barge bearing the flag of their Office, immediately preceded His Royal Highness’s barge.

“The barges of the Admirals and Captains, carrying their respective flags and pendants, followed in two lines, according to their seniority; the barge of the Admiral of the Fleet, in which His Royal Highness the Duke of Clarence, with their Royal Highnesses the Dukes of York and Cambridge, and His Serene Highness the Duke of Saxe-Weimar were embarked, leading the starboard line, and that of the Admiral of the Port, in which were the Admiral and several persons of the royal suite, leading the larboard line.

“As the Prince Regent passed the garrison, he was saluted with twenty-one guns from the battery on the platform; and when the royal standard was seen from the fleet at Spithead, His Royal Highness was saluted in the same manner from the several ships there, which was repeated by the guns on the platform; and as the royal barge passed the ships (commencing with the westernmost of the line), the yards were all manned, and their companies gave three hearty cheers, the guards being turned out, beating a march, and the officers saluting.

“On His Royal Highness and their Majesties going on board the ‘Impregnable,’ the sides were manned by Lieutenants, and His Royal Highness was received at the head of the ladder by the Captain of the Fleet, and as soon as His Royal Highness passed the guard of marines on the quarter-deck, where he was received by His Royal Highness the Admiral of the Fleet, the Union flag was struck and shifted to the ‘Chatham,’ of seventy-four guns, and the royal standard was hoisted at the maintop mast-head, the flag of the Admiralty at the foretop mast-head, and the Union flag at the mizen. The Admiralty flag was also shifted from the ‘Bombay’ in the harbour to the ‘Ville de Paris,’ and the flag of Vice-Admiral Sir H. Neale, Bart., to the ‘Norge,’ of seventy-four guns.

“The standard was immediately saluted by the whole fleet, except the ‘Impregnable,’ as before, and the salute was answered by an equal number of guns from the battery on the platform.

“His Royal Highness, accompanied by their Majesties, &c., visited every part of the ship, with which they expressed themselves in the highest degree gratified. Having partaken of a collation in the great cabin of the ‘Impregnable,’ they were pleased to gratify the immense crowd which had assembled round the ship, by appearing severally at the entrance port, and His Royal Highness and their Majesties were received with the most enthusiastic expressions of joy,” &c.
[Page 1320.]

| | | | |
|------|------|---|--------------------------------------|
| Page | 1. | Blank, and partly torn. | |
| „ | 2. | “ <i>Norge</i> . | <i>Cpt. Rainer.</i> |
| | | <i>St. Domingo</i> | { <i>R. Admiral Foote</i> |
| | | <i>Bedford.</i> | { <i>Capt. Pechell.</i> |
| | | | <i>C. J. Walker.</i> |
| | | <i>Rodney</i> | { <i>V. A. J^s. Martin</i> |
| | | | { <i>Cpt. C. Inglis.</i> |
| | | <i>Chatham</i> | . . . <i>R. H.</i> |
| | | | <i>Honbl (?) C. Blackwood.</i> |
| | | <i>Ville de Paris</i> | <i>L. H. A.*</i> |
| | | | <i>Cpt. Jones.</i> |
| | | <i>Impregnable</i> | { <i>The Standard</i> |
| | | | { <i>C. Adam.</i> |
| | | <i>Prince</i> | <i>A. Sir R. Bickerton, Bt.</i> |
| | | | <i>Folkes.†</i> |
| | | <i>Tigre</i> | <i>Cpt. Halliday.</i> |
| | | <i>Queen</i> | <i>R. A. Sir F. Laforey, Bt.</i> |
| | | | <i>Colville.‡</i> |
| | | <i>Sceptre</i> | <i>Devonshire.</i> |
| | | <i>Magnificent</i> | <i>Lake.</i> |
| | | <i>Stirling Castle</i> | <i>Butterfield.</i> |
| | | <i>Montague.</i> | <i>Heywood.”</i> |
| „ | 3. | Wooded landscape, with river ; house on right. | |
| „ | 4. | River among hills. | |
| „ | 5. | Hills. | |
| „ | 6. | River among hills. | |
| „ | 7. | Do. | |
| „ | 8. | Blank. | |
| „ | 9. | River among hills, with bridge near foreground. | |
| „ | 10. | River among hills. | |
| „ | 11. | River with bridge. | |
| „ | 12. | Bridge in middle distance. | |
| „ | 13. | River among hills. | |
| „ | 14. | Do. | |
| „ | 15. | Do. | |
| „ | 16. | Do. | |
| „ | 17. | Vessels off Portsmouth. | |
| „ | 18. | Cliffs on coast. | |
| „ | 19. | Do. | |
| „ | 20. | Do. | |
| „ | 21. | Do. | |
| „ | 22. | Fishing boat on coast. | |
| „ | 23. | Coast. | |
| „ | 23a. | Vessels in distance. | |
| „ | 24. | Do. | |
| „ | 24a. | Portsmouth, from sea. | |
| „ | 25. | Do. | |
| „ | 26. | Vessels. | |
| „ | 27. | Do. | |
| „ | 28. | Do. | |
| „ | 29. | Do. | |

* i.e., Lord High Admiral's flag, flown by Board of Admiralty.

† Capt. G. Fowke, in Navy List, 1814.

‡ Lord Colville.

| | | |
|------|--------|--|
| Page | 30. | Vessel with sails set—" <i>Mercury Head, W. G. B. St.</i> " &c. |
| " | 31. | Sailing vessel. |
| " | 32. | Do. |
| " | 33. | Forts, from the sea. |
| " | 34. | Sailing vessel lowering mainsail. |
| " | 35. | Sailing vessels. |
| " | 36. | Sailing vessel. |
| " | 37. | Fort. |
| " | 37a. | Do. |
| " | 38. | Do. |
| " | 39. | Do. |
| " | 40. | Sailing vessels. |
| " | 41. | Landing stage (?). |
| " | 42. | Portsmouth Harbour. |
| " | 43. | Vessels off Portsmouth. |
| " | 44. | A sailing vessel. |
| " | 45. | Vessels. |
| " | 46. | Do. |
| " | 47. | Man-of-war, with sails set |
| " | 48. | A sail. |
| " | 49. | Vessels. |
| " | 50. | Do. |
| " | 51. | A three-masted vessel. |
| " | 52. | Vessels. |
| " | 53-57. | Blank. |
| " | 57a. | Vessels. |
| " | 58. | " <i>K. P. Green bows with</i> " |
| " | 58a. | Figurehead and bows of vessels. " <i>Antelope</i> " and " <i>Norge</i> " and various scribbled notes, mainly unintelligible. |
| " | 59. | Blank. |
| " | 59a. | Two sterns of vessels. |
| " | 60. | Blank. |
| " | 60a. | Figurehead and three-quarter back view of a man-of-war. |
| " | 61. | Man-of-war and bows of a vessel.—" <i>Opposite.</i> " |
| " | 61a. | Portsmouth Harbour.—" <i>Bedford,</i> " &c. |
| " | 62. | Vessels. |
| " | 62a. | Details of vessels. |
| " | 63. | Vessels. |
| " | 63a. | Bow and stern of " <i>Tigre.</i> " |
| " | 64. | Vessels. |
| " | 64a. | Various details—" <i>Port Admiral,</i> " " <i>The Admiral,</i> " &c. |
| " | 65. | Portsmouth Harbour. |
| " | 65a. | Sailing vessel. |
| " | 66. | Do. |
| " | 67. | Vessels. |
| " | 68. | Part of vessel. |
| " | 69. | Vessel sailing. |
| " | 70. | A three-master. |
| " | 71-75. | Blank. |
| " | 75a. | Portsmouth from the Solent. |
| " | 76. | Do. |

- Page 77. Blank.
 „ 77a. Vessels.
 „ 78. Blank.
 (3 leaves torn out.)
 „ 79. “5 Landport Terrace.
 Naval Academy Dockyd.”
 (Leaf torn out.)
 „ 80-99. Blank.
 „ 99a. Vessels.
 „ 100. Blank.
 „ 100a. Firing a salute (?).
 „ 101. Vessels.
 „ 102. Blank.
 „ 102a. Vessels firing salutes.
 „ 103. The land forts.
 „ 103a. Vessels.
 „ 104. Vessels entering harbour.
 „ 105-123. Blank.
 „ 124. Portsmouth.
 „ 125-142. Blank.
 „ 142a. A man-of-war (?).
 „ 143. Do.
 „ 144. Man-of-war surrounded by small boats.
 „ 144a. } Vessels.
 „ 145. }
 „ 145a. Vessels—“*G. White Jackets—White Jackets. B. caps*
 &c.
 „ 146. Man-of-war with flags.
 „ 146a. Vessels.
 „ 147. Bows of man-of-war.—“*G.—R—B—Gilt.*’
 „ 147a. Vessels.
 „ 148. Blank and partly torn.
 „ 149. Blank.
 „ 149a. Small boats near man-of-war.
 „ 150. Group of vessels.
 „ 150a. Group of vessels—“*Head on Portsmouth Harbour*
 . . . and the their Hulk”—“*Alx. Red collar,*
 cocked hat white”
 „ 151. Vessels.
 „ 151a. Man-of-war surrounded by small boats.
 „ 152. Do.
 „ 153-162. Blank.
 „ 162a. Vessels.
 „ 163. Do.
 „ 164-165. Blank.
 „ 166. In Portsmouth Harbour.
 „ 166a. Do.
 „ 167. Blank.
 „ 167a. Vessels.
 „ 168. Blank.
 „ 168a. Vessels.
 „ 169. Blank.
 „ 169a. River among hills.
 „ 170. Blank.

- Page 170a. Landscape with river in mid-distance.
 „ 171. Blank.
 „ 171a. Houses with river beyond.
 „ 172. Blank.
 „ 172a. Hills.
 „ 173. A vessel.
 „ 173a. Hills.
 „ 174. “ 58 *Orch W. Roberts*
 6 Mitcham Stride.”
 „ 174a. Winding river.
 „ 175-181. Blank.
 „ 182. “
 The floating bulwark lies
 Above (?) the holy cross unfurled (?)
 Blowing shows the saviour of the world
 Hence gloomy evil infamy's.”
 (This leaf is partly torn and loose from the binding.)
 (96 leaves drawn on.)

1810-1816* (AET. 35-41).

CXXXVII.—VALE OF HEATHFIELD SKETCH BOOK.

SCHEDULE No. 181.

Sketch book bound in boards with dark green back and corners. No. "113" on parchment label on back, but no further description.

Water mark, "J. Whatman, 1808."

Size of page, $7\frac{3}{16} \times 9\frac{3}{16}$.

Mr. Ruskin's endorsement:—"181. 6 taken out, many fine things left of the same kind."

Contains the studies for the Eddystone."

The earliest drawing in this book is a sketch of Somerhill, near Tunbridge. As an oil painting of this subject was exhibited in the R.A., 1811, I assume this drawing was made about 1810. The notes of places on the N. and S. coasts of Devonshire and Cornwall suggest that the book formed part of Turner's baggage on his "Southern Coast" tour in 1811. The sketches of Christchurch, Hants. and Eddystone Lighthouse confirm this supposition. Most of the drawings are, however, connected with the series of Sussex views made for Mr. J. Fuller, and till recently in the possession of Sir Alexander Acland-Hood. These cannot be earlier than 1815, because the water mark of the "Hastings" sketch book (Schedule 315), which contains others of these sketches, is 1815.

As no record has been kept of the position of the pages which have been cut out, I have been compelled to number them after the pages left in the book.

Page 1. Written in ink, by Turner :—

“Lulworth Cove water for 80 ton burthen.

Portland 4 miles from Weymouth.

Ferry at the end called Smallbrook the water call'd the Fleet 5 miles.

Cheselbank extends from Port to Abbotbury 9 miles long. Cheswell.

The pebbles get smaller as the (? they) receded from Portland.

Light House at Portland built by Mr. Johns of Wey 63 feet high conical geometrical

Torbay to be seen the distance 25 leagues near is Cave's hole perforated thro' from E. to West.

The inhabitants of Portland the ancient Belares. The Reevepole the Saxon mode of keeping account of land.

Some traces of a Roman encampment behind the Portland Arms.

Abbotbury founded by Orcus Steward to the household of K. Canute, St. Catharines Chapel sea marks.

Swanney (?) and Devey (?).

Dorchester &c. a mile to the right a R. amphitheatre call'd Manbury near the village of Monckton. Mardon Castle. The most perfect encampment of an Oval form arear between 40 & 50 acres, treble ditch.

Lulworth Castle built about 1600. Seat of Thos. Wild. Entertained their Majesties.

Weymouth 128 on the R. Wye. Melcombe Regis formerley Wey carried a great trade rival'd by Poole.

Bay 2 m extent Ralph Allen E. of Bath constructed the first machine 1760 for his own use. Tues. Friday Market days.

Spring at Nottingham contains hepatic phlogisticated and fixed (?) air digestive salt of sylvius vegetable and alkali strongly resembling the Moffatt water.

Barn-door or Durdle rock on the North shore.

Lyme Regis where the Duke of Monmouth landed.

Teignmouth 187 — 15 from Ex. Danes landed 800 and by the French — divided into two E. and W. by a rivulet called the Tame. West T. belongs to Bishop Teignton E. to Dawlish. Partly Saxon or Early Norman. Corbel of Head animals on the circular or staircase, narrow window C. lead.

Pipeclay trade and fish. the R. rises on Dartmoor passes by Bradley an ancient Gothic House the property of Tho. Lane, Esq.

Shaldon under the Ness, at Shilstone a Cromlech, the Coit 14 feet 3 supporters 7 high, south of the cromlech at New Steignton (?) is a loggan stone about 18 feet E. and W. 10 high.

Hacombe the smallest parish—seat of the Carews—on the C. door the remains of 4 Horse shoes of a Horse that saved L. Carew by swimming a great distance on the Sea.

Torr Abbey built by Lord W. Brewer reign of King John—some windows or arches remain near what is Kent hole—Naval officer ventured and was near suffocated. Compton Castle contends with Ha'ge (?) Farm near Exmouth as to the birthplace of Sir W. Rayligh."

Continued on inside of cover :—

"Berry Pomeroy Castle came into the Seymour family 1556—one of them command (? commenced) the Castles.

Torbay 12 miles from Hopes Nose to Berry Head.

Brixham where William 3 landed 5 Nov. 1688—a well which ebbs and flows several times a day.

The old apothegm Omnium rerum vicissitudo, applicable to the present town of Fowey. Capt. Grouse extremely pleased with it. Place House belonged to the family Trefry—Tin found here.

Menabilly (?) 2 miles N.W."

- | | | |
|------|--------|---|
| Page | 2. | Blank. |
| " | 2a. | A diagram. |
| " | 3. | Blank. |
| " | 3a. | } Somerhill, near Tunbridge. See Oil Painting exhibited |
| " | 4. | |
| " | 5-6. | Blank. |
| " | 6a. | } Bodiham Castle, Sussex. Engraved by W. B. Cooke, |
| " | 7. | |
| " | 7a. | Bodiham Castle. |
| " | 8. | Blank. |
| " | 8a. | Continuation of drawing on p. 7a. |
| " | 9. | Blank. |
| " | 9a. | Bodiham Castle. |
| " | 10. | Blank. |
| " | 10a. | Continuation of drawing on p. 11a. |
| " | 11. | Blank. |
| " | 11a. | Bodiham Castle. (Continued on p. 10a.) |
| " | 12. | Blank. |
| " | 12a. | } Near Heathfield, Sussex ; Pevensey Bay in distance. |
| " | 13. | |
| " | 13a. | } Do. |
| " | 14. | |
| " | 14a. | } A seat on hill. |
| " | 15. | |
| " | 16-17. | Blank. |
| " | 18. | Boat with figures landing. |
| | | (A leaf containing water-colour drawing has been cut out here.) |
| " | 19-20. | Blank. |
| | | (Leaf containing a water colour has been cut out here.) |

- Page 21. Lulworth Cove, Dorsetshire.
 „ 22. Do.
 (Leaf with water colour on has been cut out here.)
 „ 23. A bay or harbour.
 (Two leaves cut out, one containing water colour.)
 „ 24-27. Blank.
 „ 27a. House among trees on hill. “*Fuller*.”
 „ 28-36. Blank.
 „ 36a. } Brightling Observatory.
 „ 37. }
 „ 38. Sea and sky. Water colour.
 „ 39. Eddystone Lighthouse. Water colour.
 „ 40. Do. do.
 „ 40a. Continuation of drawing on p. 41a.
 „ 41. Eddystone Lighthouse ; night scene. Water colour.
 „ 41a. } Vale of Heathfield (continued on p. 40a) ; with
 „ 42. } Gibraltar Tower on hill to the right. The water
 colour based on this drawing was engraved 1816,
 for “Views in Sussex.”
 „ 42a. Near Heathfield, with Beachy Head in distance.
 „ 43. Blank.
 „ 43a. } Road (? river) between hills, with mansion on right.
 „ 44. }
 „ 44a. Road among hills.
 „ 45. Blank.
 „ 45a. Road among hills.
 „ 46. Blank.
 „ 46a. River, with bridge in mid-distance. Calstock Bridge,
 R. Tamar.
 „ 47. Blank.
 „ 47a. Bridge, with tower on hill in distance. Calstock Bridge,
 R. Tamar.
 „ 48. Distant hills.
 „ 48a. } Do.
 „ 49. }
 „ 49a. Houses beside river, with distant hill.
 „ 50. Blank.
 „ 50a. Road leading past square-shaped tower, with same hill
 in distance (p. 49a).
 „ 51. Blank.
 „ 51a. Stream among hills.
 „ 52. Blank.
 „ 52a. Bridge, with trees on either side.
 „ 53. Blank.
 „ 53a. House beside a river ; low tide. A water colour founded
 on this sketch is in the Ruskin School, Oxford,
 described as “Scene on river Tavey.” (Ruskin
 donation) ; called also by Mr. Ruskin, “Pigs in Sun-
 shine.”
 (Leaf torn out here.)
 „ 54. Blank.
 „ 54a. Wooded hills beside river (probably the Tavey).

- Page 55. Blank.
- „ 55a. The mouth of a river.
(3 leaves torn out.)
- „ 56. Blank.
- „ 56a. “*Wadhurst*” (between Tunbridge and Brightling,
Sussex).
- „ 57. Blank.
- „ 57a. } Near Heathfield, Sussex.
- „ 58. }
- „ 59. Blank.
- „ 59a. Ruins of castle. Probably Pevensey Castle.
- „ 60. Blank.
- „ 60a. Same ruins ; another view.
- „ 61. Blank.
- „ 61a. Another view of same ruins.
- „ 62. Blank.
- „ 62a. Stream, with steep banks and a water wheel.
- „ 63. Blank.
- „ 63a. Broad river among hills.
- „ 64. Blank.
- „ 64a. House, with distant mountains. Pencil, one of the
peaks in water colour.
- „ 65. Blank.
- „ 66. Blank.
- „ 66a. Landscape, with two female figures in foreground—
“*Blue Sleeve*.”
- (I believe the 6 following leaves to have formed part of
this book.)
- „ 67. Christchurch, Hants. (Oxford 71-62a, as “Abbey by
river side.”)
- „ 68. Valley of Ashburnham. See Water Colour engraved in
“Views of Sussex.” (Oxford 87-161b, as “Park
Scene, Foreground.”)
- „ 68a. Drawing on back, but stuck down tight.
- „ 69. Valley of Ashburnham. Right-hand half of drawing of
which p. 68 forms the left-hand half. (Oxford 86-
161a, as “Park Scene, Distance.”)
- „ 70. “*Brougham Castle*.” See Water Colour engraved
“Rivers of England,” and published 1 June, 1825.
(Oxford 65-64b, as “Castle in ‘Rivers of England.’”)
- „ 71. Brougham Castle. 2nd Loan Collection, No. 41.
- „ 72. “*Yanworth Tower*.” 6th Loan Collection, No. 10.
- „ 73. A water mill among rocks.
- „ 74. River in valley, with figures.
- „ 74a. Part of distant view.

(56 leaves drawn on.)

1815-1816* (AET. 40-41).

CXXXVIII.—VIEWS IN SUSSEX SKETCH BOOK.

SCHEDULE NO. 162.

A number of loose leaves with no covers. They were distributed and there were no means of discovering their original sequence.

Water mark, "J. Whatman, 1801."

Size of page, $7\frac{1}{8} \times 12\frac{3}{4}$.

For what seem to be other leaves of this book, *see* Schedule 137 ("Somerset and North Devon" Sketch Book, about 1811).

- | | | |
|------|------|--|
| Page | 1. | Near Heathfield, Sussex. (Drawing rubbed and paper dirty.) |
| " | 2. | Battle Abbey. <i>See</i> water colour (recently in possession of Sir Alexander Acland-Hood), engraved "Views of Sussex." |
| " | 3. | Group of trees. Probably a continuation of preceding drawing. |
| " | 4. | Battle. |
| " | 5. | Hurstmonceux Castle. <i>See</i> water colour, dated 1817 (recently in possession of Sir Alexander Acland-Hood), engraved 1820 for "Views in Sussex." |
| " | 6. | Continuation of preceding drawing. |
| " | 7. | Pevensey Castle. <i>See</i> water colour, recently in possession of Sir Alexander Acland-Hood. |
| " | 8. | Crowhurst Park. <i>See</i> water colour, recently in possession of Sir Alexander Acland-Hood, engraved in "Views in Sussex." |
| " | 9. | Continuation of preceding drawing. |
| " | 10. | Near Heathfield, Sussex. |
| " | 10a. | Drawing on back, but stuck down tight. |
| " | 11. | Road leading down hill, with trees and park wall on the left; <i>query</i> Battle Abbey in distance. |
| " | 11a. | Drawing on back, but stuck down tight. |
| " | 12. | Trees, with distant hill. Continuation of drawing on another page. |
| " | 12a. | View across country. Probably continuation of another drawing. |
| " | 13. | Ruins of Pevensey Castle. |
| " | 14. | Pevensey Castle. |
| " | 14a. | Written on back of drawing :— |
| | | "2801 9 May (18) 17—15 |
| | | 5709 18 Mar. 17—10 |
| | | 2512 29 Nov. 16—10 |
| | | 19186 6 Dec. 16——." |
| | | (Leaf has been stuck down tight on cartridge, but the writing can be seen by holding drawing up to the light.) |
| " | 15. | Pevensey Castle and Bay. In foreground, "Stone Quarry." |

- Page 16. Castle seen through trees. Probably Pevensey. Written in margin, "*Sun shinning thro' the Tree Bghs(?).*"
- „ 17. Landscape, with country seat. (? Vale of Ashburnham, Sussex.) 5th Loan Collection, No. 43.
- „ 18. Park scene and country house. Beaufort, near Bexhill. Sketch for water colour, ex. Sir A. Acland-Hood (Christie's, 4 April, 1908). 6th Loan Collection, No. 15.
- „ 19. Park scene and sheep. Sketch for "The Vale of Pevensey, from Rosehill Park," ex. Sir A. Acland-Hood (Christie's, 4 April, 1908). 6th Loan Collection, No. 13.

(19 leaves drawn on.)

1815-1816* (AET. 40-41).

CXXXIX.—HASTINGS SKETCH BOOK.

SCHEDULE NO. 315.

Sketch book bound in boards, with dark green leather back and corners.

Covers were broken off, and Turner's label on back was thus destroyed. But the leaves were numbered before distribution.

Water mark, "J. Whatman, 1815."

Size of page, 5 × 8.

Executors' endorsement—"No. 315. Contains 32 Leaves Pencil sketches, many on both sides.

(Sgd.) H. S. Trimmer.

C. Turner."

Mr. Ruskin's endorsement—"315. Hastings."

Inside one cover is written in pencil by Turner—

*"Ilfracombe
Tintagel
Torbay Brixham
Bridport*

*Watchet
Minehead*

*Lulworth
Margate";*

Inside the other cover a rough sketch map showing the relative positions of the following places—

| | | |
|--------------------|-------------------------|------------------|
| <i>" Appledore</i> | <i>Lympne Castle</i> | <i>Saltw —</i> |
| <i>Playden</i> | | <i>Hythe —</i> |
| <i>Rye</i> | <i>New Romney</i> | <i>Dimchurch</i> |
| <i>Winchelsea</i> | <i>Lydd, Dungeness.</i> | |

| | |
|----------------------------|---|
| <i>— Saltwood Castle</i> | |
| <i>— Hythe</i> | <i>Sandgate Castle. Folkestone, Dover."</i> |

- Page 1. Steps leading to small summer house. (Drawing continued on cover.) Sketch for water colour of "Pheasant's Nest," Farnley Park (Ruskin Collection, F.A.S., 1878).
- " 2. Path among the woods.
- " 3. Design for picture.
- " 3a. Design for classical composition.
- " 4. Do. do.
- " 5. Do. do.
- " 6. Do. do.
- " 7-15. Blank.
- " 16 } The sea-front at Margate. *See* Engraving in "Southern
- " 17 } Coast," published February, 1824.
- " 18. Blank.
- " 18a. } View from Dover Castle.
- " 19. }
- " 19a. } Hythe, Kent. *See* Engraving in "Southern Coast,"
- " 20. } published 30th December, 1824.
- " 20a. } Rye, from Winchelsea.
- " 21. }
- " 21a. } Rye, from the Marshes. *See* Engraving in "Southern
- " 22. } Coast," published March, 1824.
- " 22a. } Hastings.
- " 23. }
- " 23a. Line of cliffs.
- " 24. Hastings.
- " 24a. } Do.
- " 25. }
- " 25a. } Do.
- " 26. }
- " 27. Do.
- " 27a. Battle Abbey.
- " 28. Do.
- " 28a. } Studies of clouds and setting sun.
- " 29. }
- " 29a. } Another view of Battle Abbey.
- " 30. }
- " 30a. Battle.
- " 31. Blank.
- " 31a. } Sussex hills.
- " 32. }
- " 32a. Continuation of drawing on p. 33a.
- " 33. Blank.
- " 33a. } Rosehill, Sussex. Seat of Mr. John Fuller. Water
- " 34. } colour recently in possession of Sir Alexander
- Acland-Hood, Bt., M.P.
- (Drawing continued on p. 32a.)
- " 34a. } Brightling Observatory. (I have seen a water colour
- " 35. } based on this drawing in one of Messrs. Agnew's
- exhibitions.
- " 35a. } Washburne. *See* Water Colour in the Farnley Hall
- " 36. } collection. (F. H. Fawkes, Esq.)
- " 36a. } Lake Tiny, Farnley; also study of sky.
- " 37a. }
- " 38. }

| | | |
|-----------|---|---|
| Page 38a. | } | Lake 'Tiny ; also part of the Wharfe Valley. |
| " 39. | | |
| " 39a. | } | Valley of the Wharfe, from Caley Park. |
| " 40a. | | |
| " 41. | | |
| " 42. | | Ground plan of a building, with measurements. |

(33 leaves drawn on.)

(Note.—It seems to me probable that the Fuller and Farnley subjects were prior to the Rye, Hastings, and Margate sketches. These latter may have been made about 1821, after Turner's return from Italy. See "Folkestone" Sketch Book, Schedule 353 (about 1821).

1815-1816* (AET. 40-41).

CXL.—"HASTINGS TO MARGATE" SKETCH BOOK.

SCHEDULE NO. 339.

Small sketch book bound in boards, with black leather back and corners.

Turner's label on back :—"83. *Richmond Hill. Hastings to Margate*"; written on cover, "*Richmond Hill. Coast from Hastings to Margate.*"

Executor's endorsement, "No. 339. Contains 82 leaves pencil sketches on both sides.

(Sgd.) C. Turner."

Water mark, "1813."

Size of page, $6\frac{3}{8} \times 3\frac{1}{2}$

Covers were broken off and pages distributed, but as they were numbered it has been possible to re-constitute the volume.

The leaves were divided into two parcels. Mr. Ruskin's endorsement on first :—

"Invent. 339. The better leaves of it. Studies for Richmond Bridge and Walton Bridge."

This parcel contained 20 leaves in all, viz. :—Nos. 14, 15, 16, 19, 20, 23, 36, 37, 42, 43, 55, 56, 57, 58, 59, 60, 61, 62, 63, 68.

Endorsement on second parcel :—

"Invent. 339. Valueless leaves of it—at Eton, Winchelsea and Richmond."

This parcel contained all the remaining leaves, except pp. 9, 13, 45, 70, viz., 61 in all.

Note, the pages are numbered the reverse way of the journey.

On fly leaf, some details of ornaments.

| | |
|---------|-----------------------|
| Page 1. | Details of ornaments. |
| " 1a. | Do. |
| " 2. | Blank. |

- Page 2a. Sketches at Eton and "Ramsgate." Also :—
 "3 Rayner Place, Chelsea. } 55."
 1 Gower Place, Euston Sq. }
 And—
 "4 Pounds of Roman Vitriol
 A Kettle of boiling water
 2 Pounds of Peat ash
 $\frac{1}{4}$ of yellow Arsenic makes a
 good green, for walls equal to oil."
- „ 3. Draft of verses.
 „ 3a. Do.
 „ 4. Sketches at Windsor. Also draft of verses com-
 mencing :—
 "Perfidious Rome, the Myrtle proffers still
 But round its branch insidious entwined the asp"—
 And ending with—
 "Tho the declining Sun of Carthage daily set
 ensanguined as her fate."
- „ 4a. Design for composition.
 „ 5. Life study ; back view of standing female figure.
 „ 5a. Three seated female draped figures.
 „ 6. Life study ; three-quarter front view of standing female
 figure. Also separate study of a foot and sketch of
 draped figure.
 „ 6a. Seated draped model ; also a head.
 „ 7. Life study ; side view of standing female figure.
 „ 7a. Draft of verses.
 „ 8. Do.—
 "With worse than Punic faith perfidious Rome
 Held forth the peaceful olive but round
 The stem insidious twined the asp."
- „ 8a. Landscape with bridge ; "7 Arches. Chishay B (?) ;
 and other sketches.
 „ 9. Slight landscape, also three studies of a lily.
 „ 9a. Landscape and bridge. Probably Richmond.
 „ 10. Blank and partly torn.
 „ 10a. Windsor Castle—"Sheep washing" ; also part of the
 landscape on p. 9a.
 „ 11. St. George's Chapel, Windsor ; also draft of verses
 about Carthage.
 „ 11a. } Three sketches of Windsor Castle ; also more verses
 „ 12. } about Carthage.
 „ 12a. Various sketches of Windsor.
 „ 13. Several sketches of Windsor Castle.
 „ 13a. Do.
 „ 14. "Ankerwyke Priory" (about 2 miles from Staines).
 „ 14a. St. George's Chapel, Windsor.
 „ 15 Windsor.
 „ 15a. Wooden bridge near Windsor.
 „ 16. Sunset on river.
 „ 16a. Two river scenes, and bridge.
 „ 17-18. Blank.
 „ 18a. A lock, "Penton Hook Lock" (near Laleham).
 „ 19. Richmond.

- Page 19a. Richmond.
- „ 20. Do.
- „ 21. Blank.
- „ 21a. Landscape with distant church tower.
- „ 22. Blank.
- „ 22a. A harbour. ? Ramsgate.
- „ 23. Ramsgate, from the sands.
- „ 23a. Entrance Ramsgate Harbour.
- „ 24. Ramsgate Harbour.
- „ 24a. Ramsgate.
- „ 25. Two sketches ; one of a castle, the other of church, &c.
- „ 25a. "*Laleham*."
- „ 26. Blank.
- „ 26a. Fishing boats off the coast.
- „ 27. Ramsgate Harbour.
- „ 27a. Houses on the sea-front.
- „ 28. A fishing boat.
- „ 28a. Houses on cliffs.
- „ 29. Cliffs on the Kent coast.
- „ 29a. "*Richborough*."
- „ 30. "*Walmer Castle*."
- „ 30a. Castle, &c., on hill.
- „ 31. Dover Castle (?).
- „ 31a. A castle.
- „ 32. Do.
- „ 32a. Cliffs.
- „ 33. Fishing boats.
- „ 33a. Pathway on the cliffs leading to town and castle.
- „ 34. A cliff.
- „ 34a. Cliffs.
- „ 35. Cliffs on the coast.
- „ 35a. Fishing boats off coast.
- „ 36. Town on river (? the Thames).
- „ 36a. Houses and church on cliff. Folkestone.
- „ 37. Town at foot of hill. Probably on the coast.
- „ 37a. Landscape, with Saltwood Castle in distance.
- „ 38. Do. do.
- „ 38a. Two sketches ; near views of same castle. Saltwood Castle, Kent.
- „ 39. Castle on hill near the sea. Saltwood Castle, Kent.
- „ 39a. Ruined castle. Saltwood Castle, Kent.
- „ 40. Do. do.
- „ 40a. Do. do.
- „ 41. Kew Bridge (?).
- „ 41a. Saltwood Castle. In foreground, "*Cattle*" (?) and "*deep lane*."
- „ 42. Four sketches of bridges, with boats, &c.
- „ 42a. Saltwood Castle, with "*Road*" in foreground.
- „ 43. Various sketches on river—" *Cypress, Lylock &c.*"
- „ 43a. Town, with church on hill.
- „ 44. Road over hill.
- „ 44a. Seashore, with town in distance.
- „ 45. Four views of Walton Bridges.
- „ 45a. Landscape, with sea in distance.
- „ 46. Do. do.

- Page 46a. Sandgate, Rye.
- „ 47. Ypres Tower, Rye.
- „ 47a. Houses and square tower on cliffs.
- „ 48. Blank.
- „ 48a. Church on hill.
- „ 49. Do. , with distant cliffs.
- „ 49a. Ruined church or castle on hill.
- „ 50. Study of sky.
- „ 50a. Winchelsea (?).
- (An unnumbered page, partly torn :—Distant castle on hill.)
- „ 51. Another view of same building on p. 49a.
- „ 51a. Rye, from the Appledore road (near Playden).
- „ 52a. Do. do.
- „ 52. Blank.
- „ 53. Crest of a hill.
- „ 53a. Martello Tower, with Rye in distance. ? Camber Castle.
- „ 54. Do. do. do.
- „ 54a. Distant view of Rye.
- „ 55. Camber Castle ; in foreground, “ *Military Canal* ” and “ *Road to Rye.* ”
- „ 55a. Distant view of Winchelsea.
- „ 56. Blank.
- „ 56a. Winchelsea ; road leading to old gateway.
- „ 57. Blank.
- „ 57a. Winchelsea.
- „ 58. Blank.
- „ 58a. Winchelsea.
- „ 59. Distant house and trees ; commencement of a sketch
- „ 59a. Winchelsea Church.
- „ 60. Architectural details.
- „ 60a. Winchelsea Gateway.
- „ 61. Architectural details—“ *Winchelsea.* ”
- „ 61a. Winchelsea Gateway, with Rye in distance.
- „ 62. Blank.
- „ 62a. Looking towards Hastings, from near Winchelsea.
- „ 63. Blank.
- „ 63a. Ruins.
- „ 64. Sea coast.
- „ 64a. Ruins, with trees, with Winchelsea (?) in distance.
- „ 65. Seated female figure.
- „ 65a. A ruined gateway.
- „ 66. Blank.
- „ 66a. “ *Winchelsea* ” in distance.
- „ 66b. Trees beside road.
- „ 66c. Landscape.
- „ 67. Lake among trees, with Beachy Head in distance. ? At Hastings.
- „ 67a. } Landscape, with trees.
- „ 68. }
- „ 68a. Distant view of Hastings.
- „ 69. Cliffs on coast, and trees.
- „ 69a. Landscape, with distant hills. ? View from Richmond Hill.

- Page 70. Two seated female figures.
 „ 70a. View from Richmond Hill.
 „ 71. A small sketch.
 „ 71a. View from Richmond Hill.
 „ 72. Seated female figure.
 „ 72a. Landscape; in foreground, house covered with “*R. Creeper*” and an “*Elder*” tree. ? View from Richmond Hill.
 „ 73. Seated female figure.
 „ 73a. Study for “Decline of Carthaginian Empire” (?).
 „ 74. Landscape, with distant cliffs.
 „ 74a. } Draft of verses.
 „ 75. }
 „ 75a. River scene. “*Dog in Water. C. Light.*”
 „ 76. View from Richmond Hill. “*St. Ann’s Hill*” in distance.
 „ 76a. Landscape, with distant cliffs.
 „ 77. Richmond Hill.
 „ 77a. View from Richmond Hill.
 „ 78. Do.
 „ 78a. Do.
 „ 79. “*Star and Garter.*” Richmond Hill.
 „ 79a. } Study of trees.
 „ 80. }
 „ 80a. } Do.
 „ 81. }
 „ 81a. Richmond Hill.
 „ 82. Do.
 „ 82a. Windsor; also various calculations and names—
 “*2 Southampton Terr. 75 Mr. Duval &c.*”
 „ 83. Windsor Castle. “*Girls drawing a child (?) &c.*”
 „ 84. Distant hills.
 The following loose and unnumbered leaves probably
 belonged originally to this book:—
 „ 85. Entrance of Ramsgate Harbour. *Cf.* Engraving in
 “Southern Coast,” published 20 December, 1824;
 also the one in “Ports of England,” published
 1 May, 1827.
 „ 85a. Vessel in harbour.
 „ 86. Ramsgate, from the sea. (Part of leaf cut away.)
 „ 86a. Distant headland.
 „ 87. Deal (?).
 „ 87a. Do.
 „ 88. Do.
 „ 89. Entrance, Ramsgate Harbour.
 „ 89a. Do.
 „ 90. Ramsgate: Town and Harbour, from the sea.
 (90 leaves drawn on.)

Note.—It seems probable that the Rye, Saltwood, and Folkestone sketches are connected with the Folkestone sketches of 1821 (see “Folkestone” Sketch Book). But I hesitate to put the whole book later than 1816, on account of its connection with the “Decline of Carthaginian Empire,” exhibited in 1817.

1815-1818* (AET. 40-43).

CXLI.—"HINTS RIVER" SKETCH BOOK.

SCHEDULE NO. 386.

Small pocket book, bound in boards, with black leather back and corners.

Turner's label on back—"106. *Hints River*."

Executor's endorsement, "No. 386. 26 very slight leaves of pencil sketches.

(Sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on cover—"Inv. 386. Some tiny marines and things good for distribution."

Water mark, "J. Whatman, 1813."

Size of pages, $3\frac{7}{16} \times 4\frac{1}{2}$.

Inside cover, a small marine sketch, and some calculations, mostly illegible.

- | | | |
|------|------|--|
| Page | 1. | Sketches at the sea-side. |
| " | 1a. | An embarkation pier beside large bridge. |
| " | 2. | Do. do. |
| " | 3. | Vessels. |
| " | 3a. | Study for a marine picture. Possibly "Orange merchant-man on the bar," exhibited 1819. |
| " | 4. | Vessels. |
| " | 5. | " |
| " | 6. | " |
| " | 7. | " |
| " | 8. | Some calculations. |
| " | 8a. | { Richmond Bridge (?); also—"170 Expenses E and . . |
| " | 9. | { 20 Printing |
| | | 11 Advertising |
| | | — |
| | | 200, &c." |
| | | — |
| " | 9a. | { On the river, at Richmond. |
| " | 10. | { |
| " | 10a. | { The Terrace, Richmond Hill. |
| " | 11. | { |
| " | 11a. | { Do. do. |
| " | 12. | { |
| " | 12a. | { Do. do. |
| " | 13. | { |
| " | 13a. | Figures in boat. |
| " | 14. | River scene. Probably Richmond Bridge. |
| " | 14a. | { The Thames, from above Richmond. |
| " | 15. | { |
| " | 16. | Blank. |
| " | 16a. | Study of sky—"Richmond." (Leaf torn out.) |
| " | 17. | M.S. note. |
| " | 17a. | { Study of sky—rainbow. |
| " | 18. | { |

- Page 18a. } Study of sky—rainbow.
 „ 19. }
 „ 19a. } Study of sky.
 „ 20. }
 „ 20a. } Do.
 „ 21. }
 „ 21a. } A bridge. (p. 22 partly torn).
 „ 22. }
 „ 23. Study of leaves.
 „ 24-25. Blank.
 „ 25a. } Figures, &c., on river banks.
 „ 26. }
 „ 26a. } Group of figures : possibly copy of a Watteau ; and
 „ 27. } two studies for pictures.
 „ 27a. } Study, sky.
 „ 28. }
 „ 28a. Study, plants.
 „ 29. Blank (leaf torn).
 „ 30. Landscape.
 „ 30a. Design for classical picture.
 „ 31. Do. do.
 „ 31a. Do. do.
 „ 32. Do. do.
 „ 32a. } Do. Possibly “Decline Carthaginian Empire.”
 „ 33. }
 „ 33a. } Study, clouds.
 „ 34. }
 „ 34a. Figures in a boat ; also “*Stedman 40 Gt. James Street, Bedford Square. Lord Strathmore. Solicitors.*”
 „ 35. Study, clouds.
 „ 35a. The following list of work in hand :—
 “*Lord Strathmore.* 1 (Probably “Gibside, Durham,” engraved Surtees’, Durham, 1819.)
 Longmans, Richmond 2 (Probably “Richmond, Yorkshire,” about 1817, engraved for Whitaker’s “Richmondshire.”)
 Wheelers. Cologne 3
 Cookes. Vesu. 4 (Cooke’s “Vesuvius in Eruption” and “In Repose.”)
 ditto Vesuvius 5
 Allinson. Pola 6 (“Antiquities of Pola” from sketch by Allinson. About 1817. Engraved Cooke, 1818.)
 Raby. }
 Dort. } *Pictures.* (Exhibited R.A. 1818).
 Waterloo }
 Knights Panelius (?) 7 (Pictures of this subject (Temple of Jupiter Panhellenius), R.A., 1816. This probably refers to a water colour version of one of them.)

| | | | |
|---|------|------|--|
| <i>Hakewills</i> | } 10 | 17 | ("Battle Abbey" is probably one of the Fuller drawings. "Rye" may be the "Southern Coast" drawing published 1824.) |
| <i>Battle Abbey</i> | | | |
| <i>Rye</i> | | | |
| <i>Hastings</i> | | 18 | (Probably "Deep Sea Fishing," signed 1818.) |
| <i>Dunster Castle</i> | | 19 | (Probably "Minehead," Published "S. Coast," 1821.) |
| <i>Watchet</i> | | 20 | (Published "Southern Coast," 1820.) |
| <i>Edgecombe</i> | | 21 | (Probably "Mt. Edgcumbe from the sea," published "S. Coast," 1826.) |
| <i>Farnley</i> | 2 | | |
| <i>ditto (?)</i> | 3 | 26 | (Farnley drawings probably 1818.) |
| • • • • | 1 | 27 | |
| • • • • | 2 | 28 " | |
| (Probably a list of drawings in hand 1817 or beginning 1818.) | | | |
| (33 leaves drawn on.) | | | |

1815-1817* (AET. 40-42).

CXLII.—WALMER FERRY (?) SKETCH BOOK.

SCHEDULE NO. 154.

Sketch book, bound in leather, with one clasp, broken.

Turner's label on back—"60 ———."

Mr. Ruskin's endorsement—"152. One or two good pen sketches. 5 leaves taken out, besides those at Marl. House."

Water mark, "1813," and "J. Whatman, 1794."

Size of page. $6\frac{5}{16} \times 4\frac{1}{2}$.

Paper, white originally, has been prepared with wash of warm slate colour, except the first and last two pages.

(Note.—It is possible that some of the drawings in this book are later than 1817.)

| | | | |
|------|-----|-------------------------------------|------------------|
| Page | 1. | Blank. | |
| " | 1a. | A castle, with trees in foreground. | ? Walmer Castle. |
| " | 2. | Do. | do. |
| " | 2a. | Do. | do. |

- Page 3. Blank—"bound in smooth leather, and clasped."
(Evidently instruction to the binder.)
- „ 3a. River scene. Whites scratched.
- „ 4. A castle, with trees in foreground. Whites scratched.
- „ 5. Trees on river bank.
- „ 5a. Study of branches.
- „ 6. Blank.
- „ 7. Trees on river bank.
- „ 8. Study weeds, &c. "*Plantain, Nettle, Cat's call* (?),
Daisy, Lilock (?), *Grass, Wilson—May*." Pen and
ink, lights scratched.
- „ 8a. Study sky. Pencil, lights scratched.
- „ 9. Blank.
- „ 9a. Figures and trees on river bank. Perhaps near Kew.
Pen and ink, lights scratched.
- „ 10. Women in water, "*Catching eels*." Pen and ink.
- „ 11. Study of "*Hop and Willow*." Pen and ink.
- „ 12. Study of "*Thistle, Nettle, Convolvulus*," &c. Pencil.
- „ 13. "*Water Sorrel, Briar, — June*." Pen and ink.
Exhibited Drawings, No. 564c, N.G.
- „ 14. "*Yellow Lotus, — June*." Pen and ink. Exhibited
Drawings, No. 564d, N.G.
- „ 15. Two male figures, standing, talking to two ladies seated.
Pen and ink and white chalk.
- „ 15a. Barges on river. Pen and ink and white chalk.
- „ 16. A flirtation. Pen and ink and white chalk.
- „ 17. A bridge. Pen and ink and white chalk.
- „ 18. A sketch. Pen and ink.
- „ 18a. Barge. Pen and ink and white chalk.
- „ 19. Scene on river, near Shot Tower (?). Pen and ink
and white chalk.
- „ 19a. River scene. Pencil.
- „ 20. Do. Pen and ink and white chalk.
- „ 21. Do. do. do.
- „ 21a. Do. Pencil and white chalk.
- „ 22. Do. do.
- „ 23. Do. do.
- „ 23a. Do. do.
- „ 24. Do. do.
- „ 24a. Do. do.
- „ 25. Do. do.
- „ 25a. Do. do.
- „ 26. Do. do.
- „ 26a. Do. do.
- „ 27. Do. do.
- „ 28. Do. "*Deptford*" (?). Pencil and white chalk.
- „ 29. Do. Pencil and white chalk.
- „ 30. Do. Pencil and white chalk. "*C. J. Francks*.
1699. *Poplar*."
- „ 31. Blank.
- „ 31a. River scene. ? London Bridge. Pencil and white
chalk.

- Page 32. Blank.
 „ 32a. A sketch. Pencil and lights scratched.
 „ 33. River scene. Pencil and white chalk.
 „ 34. Blank.
 „ 34a. River scene. Pencil and white chalk.
 „ 35. Vessels. Pencil.
 „ 36. River scene. Pencil.
 „ 37-66. Blank.
 „ 66a. River scene. Red ink and white chalk.
 „ 67-80. Blank.
 „ 80a. River scene. Pencil and white chalk.
 „ 81. Do. do.
 „ 81a. Castle among trees on river. Pencil and lights scratched.
 „ 82-84. Blank.
 „ 85. River scene. Pencil and white chalk.
 „ 85a. Do. do.
 „ 86-87. Blank.
 „ 88. River scene. ? “*Barking.*” Pencil and white chalk.
 „ 88a. Do. Pencil and white chalk.
 „ 89. Do. do.
 „ 89a. Do. Pencil.
 „ 90. Do. Pencil and white chalk.
 „ 90a. Do. do.
 „ 91. Do. do.
 „ 91a. Do. do.
 „ 92. Blank.
 „ 93. River scene, with figures in water. Pencil and lights scratched. Written in margin—“*Now look at me.*”
 „ 94. Blank.
 „ 94a. Trees by river. Pencil.
 „ 95. Do. do. “*Walmer Ferry*” (?)
 „ 95a. Do. Pen and ink.
 „ 96. Blank.
 „ 97. Castle seen from river, with punt and row of trees in foreground. Possibly Zion House, Isleworth. Pencil, pen and ink, and white chalk.
 „ 98. Horse watching swans in water. Pencil. Also note about reflections.
 „ 98a. Various figures lightly drawn in pen and ink—“*Half afraid. All right. Extacy. Love. Psyche,*” &c.
 „ 99. Pillars and a ground plan. Pencil.
 (One mounted leaf.)
 „ 100. Study of “*Flag*” and “*Horseradish,*” “*July.*” Also slight sketch of young woman seated on stile. Pen and ink.

(56 leaves drawn on.)

1815-1816* (AET. 40-41).

CXLIIL.—LIBER NOTES (2) SKETCH BOOK.

SCHEDULE No. 356.

Small sketch book, bound in boards, with black leather back and corners.

Turner's label on back,—“120 ———.”

Executors endorsement :—“No. 356, 17 pencil sketches.

(Sgd.) H. S. Trimmer.

Water mark, “J. Green, 1814.”

Size of page, $6\frac{5}{16} \times 3\frac{3}{4}$.

Mr. Ruskin's endorsement on wrapper — “356. Book with a sky and a few slight ships in pencil. The rest empty.”

Inside end cover the following in pencil :—

- | | |
|--|---|
| ¹ “ <i>Glaucus and Scylla.</i> <i>H.</i> | ¹ (“ <i>Glaucus and Scylla</i> ,” R. 73. Unpub. plate.) |
| ² <i>L^d. Egremont. Isis. E. P.</i> | ² (“ <i>Isis</i> , R. 68. Pubd. 1 Jan. 1819.) |
| ³ <i>C. Turner. Inverary. M.</i> | ³ (R. 65. Engraver C. Turner. On plate, “pubd. Jan. 1, 1816,” but issued Jan., 1819.) |
| ⁴ <i>Twickenham Bridge. P.</i> | ⁴ (“ <i>Watercress gatherers</i> ,” R. 62. Pubd. 1 Jan. 1819.) |
| ⁵ <i>Daw's Bonneville. E. P. & M.</i> | ⁵ (Bonneville, R. 64. Engraver Dawe. On plate “pubd. Jan. 1, 1816,” but issued Jan. 1819.) |
| ⁶ <i>Glen Crow. Lupton. M.</i> | ⁶ (Ben Arthur, Scotland, R. 69. Engraver Lupton. Pub'd Jan., 1819.) |
| ⁷ <i>Eacus and Hippolita. H.</i> | ⁷ (“ <i>Æsacus and Hesperie</i> ,” R. 66. Pub'd Jan. 1, 1819.) |
| ⁸ <i>Tempest. H.</i> | ⁸ (Query “ <i>Tenth Plague Egypt</i> ,” R. 61. Engraver Say. Pub'd Jan. 1816.) |
| ⁹ <i>Church. A.”</i> | ⁹ (“ <i>Interior of Church</i> ,” R. 70. Engraver Turner. Pub'd Jan. 1819.) |

Note.—If the “*Tempest*” really stands for “*The Tenth Plague of Egypt*,” which was issued January, 1816, it is probable that all these subjects were in hand before that date.

| | | |
|------|--------|---|
| Page | 1. | An iron bridge with stone supports. ? The railway bridge over the Thames at Richmond. |
| " | 1a. | Part of bridge |
| " | 2. | Same bridge. |
| " | 3. | River scene. |
| " | 4. | Study of sky.—" <i>Cold Grey, Warm Grey &c.</i> " |
| " | 5. | River scene with barges. |
| " | 6. | River scene.—" <i>Light Dun, Grey Dun, Orange, Cola Grey, Blue &c.</i> " |
| " | 6a. | Vessels (?). |
| " | 7. | River scene. |
| " | 8. | Vessels sailing. |
| " | 9. | Do. |
| " | 10-62. | Blank. |
| " | 62a. | Vessels sailing. |
| " | 63. | Blank. |
| " | 63a. | Vessels sailing. |
| " | 64. | Blank. |
| " | 64a. | Vessels sailing. |
| " | 65. | Blank. |
| " | 65a. | Vessels sailing. |
| " | 66. | Blank. |
| " | 66a. | Vessels sailing. |
| " | 67-81. | Blank. |
| " | 81a. | Vessels sailing. |
| " | 82. | Blank. |
| " | 82a. | Vessels sailing. |
| " | 83. | Do. |
| " | 84. | Blank. |

(17 leaves drawn on.)

1815-1816* (AET. 40-41).

CXLIV.—"YORKSHIRE I." SKETCH BOOK.

SCHEDULE No. 261.

Sketch book, bound in leather, with three loops for pencil.

Turner's label on back :—"43. *Yorkshire, I.*"; also written on cover, "*Yorkshire I.*"

Executor's endorsement :—"No. 261—78 leaves of pencil sketches.

(Sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on wrapper :—"261. A valuable book of the middle time. Not worth dividing at present."

Water mark, "1813."

Size of page, $6\frac{1}{16} \times 3\frac{3}{4}$.

| | | | |
|------|------|---|-----|
| Page | 1. | Blank. | |
| " | 1a. | Ruins of Spofforth Castle, near Harrogate. | |
| " | 2. | " <i>Spofforth</i> ." | |
| " | 2a. | Spofforth Castle. | |
| " | 3. | Spofforth. | |
| " | 3a. | Plumpton Rocks. | |
| " | 4. | Do. | |
| " | 4a. | Do. | |
| " | 5. | Do. | |
| " | 5a. | Do. | |
| " | 6. | Do. | |
| " | 6a. | " <i>Spofforth</i> ." | |
| " | 7. | Spofforth Castle. | |
| " | 7a. | Do. | |
| " | 8. | River with bridge. Probably River Nidd. | |
| " | 8a. | Do. | do. |
| " | 9. | | |
| " | 9a. | Cowthorpe Oak (on banks of River Nidd). | |
| " | 10. | | |
| " | 10a. | Do. | do. |
| " | 11. | | |
| " | 12. | Do. | do. |
| " | 12a. | Road leading to mansion. | |
| " | 13. | | |
| " | 13a. | A Tudor mansion. ? Bilton Hall. Various archi- | |
| " | 14. | tectural details in margin, also the note,—" <i>the window to be shuffled one on</i> ." | |
| " | 14a. | An old building. | |
| " | 15. | Distant view of York. | |
| " | 15a. | Ouse Bridge, York. | |
| " | 16. | | |
| " | 16a. | Do. | |
| " | 17. | | |
| " | 17a. | York Minster, from the river. | |
| " | 18. | | |
| " | 18a. | On banks of river. | |
| " | 19. | | |
| " | 19a. | York Minster, from the river. | |
| " | 20. | | |
| " | 21. | Building, with " <i>W. Band to Window</i> ," near river. | |
| " | 21a. | York Minster. | |
| " | 22. | | |
| " | 22a. | Distant view of York Minster, from the river. | |
| " | 23. | Do. | do. |
| " | 23a. | York Minster, from river. | |
| " | 24. | | |
| " | 24a. | Ruins of St. Mary's Abbey. | |
| " | 25. | | |
| " | 25a. | " <i>Aldborough</i> " and River " <i>Ouse</i> ." | |
| " | 26. | Blank. | |
| " | 26a. | Bridge with distant church ; also road leading to a | |
| " | 27. | row of buildings. | |
| " | 28. | Blank. | |
| " | 28a. | St. Mary's Abbey, York. | |

- Page 29. Distant view of York.
- „ 30. Ellingthorpe Hall (?)—“*Ellenhorpe* (or Alnuthorpe) *Ouse, B.B.*” (BorOUGH Bridge).
- „ 30a. “*Borough Bridge.*”
- „ 31. “*Aldborough.*”
- „ 31a. “*Borough Bridge.*”
- „ 32. Do.
- „ 32a. Group of trees.
- „ 33. Mansion on slight hill. ? Borough Bridge Hall.
- „ 33a. Mansion, with “*Ure River*” in foreground.
- „ 34. Bridge with five arches.
- „ 34a. Bridge leading to tower.
- „ 35. Castle (?) on hill with river in foreground. ? Ripon.
- „ 35a. } Town with castle or cathedral in distance. ? Ripon.
- „ 36. }
- „ 36a. Ripon Cathedral, from south-west.
- „ 37. Landscape, with ruins (?).
- „ 37a. Architectural details.
- „ 38. An Elizabethan mansion.
- „ 38a. } Fountains Abbey.
- „ 39. }
- „ 39a. Road near river with bridge on right.
- „ 40. Blank
- „ 40a. } River with hills beyond ; also various architectural
- „ 41. } details in margin.
- „ 42. Landscape with distant hill.
- „ 43. Road with distant hills.—“*Road to Midgley*” (? Ripley or Malmesby).
- „ 43a. } Bridge with castle.
- „ 44. }
- „ 44a. Castle with bridge.—“*Chimney on the N 4th Battlements.*”
- „ 45. Hills with distant steeple.
- „ 46. “*Jervaulx Abbey.*”
- „ 46a. Ruins of abbey.
- „ 47. Blank.
- „ 47a. } Knaresborough.
- „ 48. }
- „ 48a. } Landscape with distant hills ; also details of build-
- „ 49. } ings,—“*Burton Constable*” and “*Knaresborough.*”
- „ 49a. } River with Knaresborough in distance.
- „ 50. }
- „ 50a. } Knaresborough, from river.
- „ 51. }
- „ 51a. } Do.
- „ 52. }
- „ 52a. Details of a ruined castle. Probably Knaresborough.
- „ 53. Do. do.
- „ 53a. } Do. do.
- „ 54. }
- „ 54a. Do. do.
- „ 55. Do. do.
- „ 55a. } Landscape with ruined castle in centre. Knares-
- „ 56. } borough.

| | | |
|------|--------|---|
| Page | 56a. | Town with ruined castle on hill. Knaresborough. |
| " | 57. | Landscape with town in distance. Do. |
| " | 57a. | } Hills, with ruined castle in distance. Do. |
| " | 58. | |
| " | 58a. | Bridge (?) with distant hills. |
| " | 59. | Hills with castle in mid-distance. |
| " | 59a. | } Landscape with ruined castle and bridge in mid-distance. |
| " | 60. | |
| " | 61. | A mansion. Possibly Harewood House. |
| " | 61a. | } Road through grounds leading to same mansion. |
| " | 62. | |
| " | 62a. | } Road leading to castle in mid.-distance. |
| " | 63. | |
| " | 63a. | } Ruins of castle on hill. Knaresborough. |
| " | 64. | |
| " | 65-67. | Blank. |
| " | 67a. | } A castle. |
| " | 68. | |
| " | 68a. | " <i>Newby Park</i> " ; and a gateway at " <i>Leeds</i> ." |
| " | 69. | Blank. |
| " | 69a. | House among trees. |
| " | 70. | Mansion. |
| " | 70a. | Bridge, with church beyond on hill. |
| " | 71-73. | Blank. |
| " | 73a. | } Ruins of castle on hill. Knaresborough |
| " | 74. | |
| " | 75-95. | Blank. |
| " | 95a. | Study for historical picture. |
| " | 96. | Blank. |
| " | 96a. | Study for historical picture. |
| " | 97. | Blank. |
| " | 97a. | Study for historical picture. |
| " | 98. | Blank. |
| " | 99. | Various sketches,—" <i>Children playing with Water Helebores as Umbrellas</i> ," " <i>Brooms</i> ," &c. |
| " | 100-1. | Blank. |
| " | 101a. | Study for a Carthage picture. |
| " | 102. | Blank. |
| " | 102a. | Study for a Carthage picture. |
| " | 103. | Blank. |
| " | 103a. | Study for historical subject. |
| " | 104. | Blank. |
| " | 104a. | Knaresborough Castle. |
| " | 105 | " <i>Richmond</i> ^{sc} . 16135. 5. 11 May. 1816." No drawing. Leaf torn. |
| " | 106. | Knaresborough Castle. |
| " | 107. | Blank. |

(79 leaves drawn on.)

1816* (AET. 41).

CXLV.—"YORKSHIRE 2" SKETCH BOOK.

SCHEDULE No. 275.

Small sketch book, bound in boards, with brown leather back and corners.

The covers have been broken off, thus destroying Turner's label on the back; written on one of covers, "*Yorkshire 2.*"

Water mark, "I. & E. Smith, 1812."

Size of page, $6 \times 3\frac{3}{4}$.

Executor's endorsement—"No. 275. 157 leaves with pencil sketches.

(Sgd.) H. S. Trimmer."

The leaves were distributed into three parcels, but they were numbered before distribution. The following were in the parcel endorsed "275. Inferior leaves":—1, 2, 11, 12, 13, 15, 21, 22, 23, 26, 31, 34, 35, 36, 48, 49, 52, 53, 54, 55, 56, 57, 62, 65, 66, 78, 79, 81, 84, 85, 86, 87, 96, 115, 116, 118, 119, 120, 121, 122, 126, 136, 144, 147, 150, 155, 156, 157, 164, 166, 168, 169, 171, 172, 173, 174, 175, 176, 177, 185, 186 (61 in all).

Inside one cover is a slight stretch of distant hills with "*Milnthorpe*" written beside it; inside other cover, various slight sketches—"Ingleboro' & Heysham," "*Crook of Lune*," &c.

- Page 1. A slight sketch (? subject) and the following note:—
"Robert Thompson Carlilly. Sunday, July 24 (or 29) at 1½ past eight in the morning—was from home, no fire, or either Hay or Corn in the house for Horse."
- „ 1a. The mouth of a river, with "*Milnthorpe*" in distance.
 Probably mouth of River Kent, in Westmoreland.
- „ 2. "*Whitburne Scar*," "*Medcup Marsh*," &c.
- „ 2a. "*Ingleboro'*."
- „ 3-4. Blank.
- „ 4a. "*Skipton*."
- „ 5-8. Blank.
- „ 8a. Nearer view of Skipton.
- „ 9-11. Blank.
- „ 11a. "*Skipton*."
- „ 12a. } "*Weathercote Glebe*."
- „ 13. }
- „ 13a. "*Kendal Church*."
- „ 14. Kendal.
- „ 14a. "*Skipton*."
- „ 15. "*Skipton*."

- Page 16-21. Blank.
- „ 21a. Distant view of “*Ingleboro’ from Settle,*” with River “*Ribble*” in foreground.
- „ 22. Blank.
- „ 22a. Part of Skipton Castle.
- „ 23. Skipton Castle.
- „ 24-26. Blank.
- „ 26a. Skipton Castle.
- „ 27. Blank.
- „ 27a. “*Skipton*” Castle.
- „ 28-31. Blank.
- „ 31a. Distant view of “*Pennegent.*”
- „ 32. Village, with distant hills.
- „ 33. Distant hills.
- „ 33a. “*Kendal.*”
- „ 34. Kendal, from the River Kent.
- „ 34a. Westmoreland hills.
- „ 35. “*Kendal*” (leaf torn).
- „ 36. Distant hills.
- „ 37-38. Blank.
- „ 39. Distant view of Ingleboro’ (?)—“*From the E. of Worthlepool*” (?).
- „ 40-41. Blank.
- „ 41a. Castle in mid-distance.
- „ 42. Nearer view of same castle.
- „ 43-48. Blank.
- „ 48a-49. Hillside.
- „ 49a. } Hillside.
- „ 50. }
- „ 50a. } “*Entrance of Gordale.*”
- „ 51. }
- „ 51a. } Gordale.
- „ 52. }
- „ 52a. } Gordale.
- „ 53. }
- „ 53a. } “*Gordale.*”
- „ 54. }
- „ 54a. } Do.
- „ 55. }
- „ 55a. } “*Gordale.*”
- „ 56. }
- „ 56a. “*Gingelpool, looking toward the Chapel.*”
- „ 57. “*Hurtlepool*” (?).
- „ 58. Kirkby Lonsdale.
- „ 58a. Continuation of previous drawing—“*the continuation of K. L. Cyd. View,*” with “*Ingleboro’*” in distance.
- „ 59. Kirkby Lonsdale Bridge. For more elaborate drawing of same subject, see “*Yorkshire 5*” Sketch Book (CXLVIII, pp. 4c and 5).
- „ 59a. Commencement of a sketch.
- „ 60. Kirkby Lonsdale Bridge.
- „ 61. Hornby Castle.
- „ 62. Blank.

- Page 62a. "*Hornby Town*" (or Terrace) and "*Ingleborough from H.*" See Engraving of "*Ingleborough from Hornby Castle*" in Whitaker's "*Lonsdale.*"
- " 63. Hornby Castle.
- " 63a. Do.
- " 64. Do.
- " 64a. Hornby Castle in distance.
- " 65. Blank (and torn).
- " 66. River, with distant mountains.
- " 67-68. Blank.
- " 68a. "*Ingleborough above the Scar—in continuation.*"
- " 69. Crook of Lune.—"*Crook looking down*" and "*Girl driving Cow to Milk.*"
- " 69a. "*Crook of Lune.*"
- " 70. Do.
- " 70a. Do.
- " 71. Do.
- " 71a. Do.
- " 72. Do.
- " 72a. Lancaster.
- " 73. Lancaster Aqueduct (?) in mid-distance.
- " 73a. Lancaster.
- " 74. Do.
- " 74a. Do. in distance.
- " 75. Lancaster Church.
- " 75a. Lancaster, from river.
- " 76. Do.
- " 76a. Church and gaol.
- " 77. Lancaster.
- " 77a. Village under a cliff (Heysham), also "*Peel Castle.*"
- " 78. Blank.
- " 78a. "*Heysham*"
- " 79. Distant hills.
- " 79a. Hills.
- " 80. Blank.
- " 80a. Ruins on rocks, probably in Morecambe Bay.
- " 81. Architectural details. Possibly of the Lancaster Aqueduct. "*This band returns thro' Arch*"
- " 82. Blank.
- " 82a. "*Lancaster*" in distance.
- " 83. In Morecambe Bay.
- " 83a. Do.
- " 84. "*Raysham.*"
- " 84a. Distant hills.
- " 85. Do.
- " 85a. "*Conishead.*"
- " 86. In Morecambe Bay.
- " 87. Lake among hills.
- " 87a. Hills.
- " 88. Blank.
- " 88a. Hills.
- " 89. Distant hills.
- " 89a. Town on both sides of river, connected by a two-arched bridge; ruins on hill in distance.

- Page 90. Town on river, with distant hills.
 „ 90a. *“Appleby.”*
 „ 91. Hills.
 „ 91a. River running between hills, with town in distance.
 „ 92. Appleby.
 „ 92a. Do.
 „ 93. Study of sky.
 „ 93a. Houses at foot of mountain.
 „ 94. Another view of same mountain.
 „ 94a. Distant mountains.
 „ 95. Mansion, with trees and bridge.
 „ 95a. Two sketches, with MS. notes. *“Wither (?) Chaple,”*
“Medcup,” and *“this belongs to the Castle Head-*
land (?)” &c.
 „ 96. Mountains. Written over a distant peak, *“Mill.”*
 „ 96a. Castle (or church ?) among hills.
 „ 97. Do.
 „ 97a. *“Helvellyn”* from Vale of Penrith (?).
 „ 98. Distant mountain.
 „ 98a. A hill-side.
 „ 99. Blank.
 „ 99a. Pool among mountains.
 „ 100. Distant hills.
 „ 100a. A waterfall.
 „ 101. Boulders in stream.—*“Cold G and Bottle”* (green or
 blue).
 „ 101a. Stream and rocks.
 „ 102. Stream among mountains.
 „ 102a. Among the mountains.
 „ 103. Three drawings ; one of Barnard Castle and two of
 Bowes Castle.
 „ 103a. Barnard Castle.
 „ 104. Ruins near river, and another river view with house
 in mid-distance.
 „ 104a. *“Worton (or Horton) C (?) near Wycliffe.”* (? Wharton
 Hall on river Eden.)
 „ 105. Two views in Bowes Park and one of bridge at
“Middleton.”
 „ 105a. Priory (?) with trees.
 „ 106. Scene on river *“Greta.”*
 „ 106a. River with distant hills.
 „ 107. Three drawings ; one of *“Cootherstone (?) Castle,”* one
“Middleton,” and a third at Rokeby.
 „ 107a. Landscape with ruined Abbey (?).—*“Wood—Corn—*
Child”, at Play, &c.”
 „ 108. *“Rokeby.”*
 „ 108a. Landscape with ruins. *See also* p. 107a.
 „ 109. Distant hills.
 „ 109a. River with ruined abbey.
 „ 110. *“Kinpool.”*
 „ 110a. Castle (?) in mid-distance, seen through trees.
 „ 111. A mansion.
 „ 112. Ruined abbey. (? St. Agatha's.)

- Page 112a. Three sketches of "*St. Agatha's*."
 „ 113. "*St. Agatha's*" and "*St. Martin*."
 „ 113a. Ruins on hill, with stream below—"Stones," and
 "*Deadale* (?).
 „ 114. "*Wycliffe*" House.
 „ 114a. Richmond.
 „ 115. Blank.
 „ 115a. Distant hills.
 „ 116. Blank.
 „ 116a. On the moors.
 „ 117. River with steep banks.
 „ 117a. River among hills, with ruined tower on left.
 „ 118. Blank.
 „ 118a. Ruined tower among hills.
 „ 119. Do.
 „ 119a. Do.
 „ 120. River among mountains.
 „ 120a. "*Grinton*."
 „ 121. River, with ruined abbey and distant bridge, among
 the hills.
 „ 121a. River among hills.
 „ 122. Do.
 „ 122a. Do.
 „ 123. Do.
 „ 123a. Castle on hill. Bolton Castle (Wensley Dale).
 „ 124. Ruins of Bolton Castle.
 „ 124a. Do.
 „ 125. Do.
 „ 125a. Do.
 „ 126. Do.
 „ 126a. Do.
 „ 127. Bolton Castle in distance.
 „ 128. Blank.
 „ 128a. In Wensley Dale.
 „ 129. Blank.
 „ 129a. Hills with Armscliffe (?) in distance.
 „ 130. Blank.
 „ 130a. In Wensley Dale—three sketches.
 „ 131. River scene. ? Swale or Ure.
 „ 131a. Richmond (?).
 „ 132. Blank.
 „ 132a. Stones in stream.
 „ 133. Blank.
 „ 133a. Hills, with river "*Ure*" in foreground.
 „ 134. Scene on river Ure.
 „ 134a. River among hills.
 „ 135. Distant hills.
 „ 135a. A waterfall, on river Ure. (Probably Aysgarth Force.)
 „ 136. Blank.
 „ 136a. River among hills.
 „ 137. Blank.
 „ 137a. } Houses on hill.
 „ 138. }
 „ 138a. On river Ure.

- Page 139. View over hills.
 „ 139a. “*Askrigg*.”
 „ 140. “*Whernside*,” in distance.
 „ 140a. “*Ure Bridge*.”
 „ 141. “*Askrigg*.”
 „ 141a. } Trees overhanging a pool or waterfall.
 „ 142. }
 „ 142a. } A waterfall—“*Cobton Hall Fall*.”
 „ 143. }
 „ 143a. River among hills. Written over point in distance,
 “*Addleboro*.”
 „ 144. Blank.
 „ 144a. Town in dale.
 „ 145. Blank.
 „ 145a. } A waterfall.
 „ 146. }
 „ 146a. Lake Simmer, near Askrigg.
 „ 147. Do.
 „ 147a. Do. (?)
 „ 148. Blank.
 „ 148a. Houses among hills, with waterfall and stream
 „ 149. Blank.
 „ 149a. River with distant hills.
 „ 150. Blank.
 „ 150a. Road among hills.
 „ 151. Blank.
 „ 151a. Cliffs overhanging a road.
 „ 152. Do.
 „ 152a. Distant view of “*Penegant*.”
 „ 153. Bridge, with cliffs beyond.
 „ 153a. Three sketches of mountains.
 „ 154. A mountain pass (?).
 „ 154a. Figure on hill.
 „ 155. Mountain pass (?).
 „ 155a. Do.
 „ 156. Do.
 „ 156a. Do.
 „ 157. Do. — “*L.D.*”
 „ 157a. Do.
 „ 158. Do.
 „ 158a. } Three sketches of a river with steep banks.
 „ 159. }
 „ 159a. River with distant hills.
 „ 160. Blank.
 „ 160a. } A mountain pass. Probably Gordale Scar.
 „ 161. }
 „ 161a. } Do.
 „ 162. }
 „ 163. Do.
 „ 163a. } Do.
 „ 164. }
 „ 165. Blank.
 „ 165a. Town on river, with distant hills.
 „ 166. Blank.

- Page 166a. } Gordale Scar.
 „ 167a. }
 „ 168. }
 „ 168a. } Do.
 „ 169. }
 „ 169a. Bridge, with houses and distant hills.
 „ 170. Skipton.
 „ 170a. Do. (?).
 „ 171. “*Skipton*.”
 „ 171a. Village street with castle on hill beyond.
 „ 172. Trough of Bowland.
 „ 172a. Do.
 „ 173. Blank.
 „ 173a. Two sketches of “*Trough*” of Bowland.
 „ 174. Trough of Bowland.
 „ 174a. Do.
 „ 175. “*Bolland*” and “*Longride*” (? Longridge).
 „ 175a. View from hill.
 „ 176. “*Bowland*.”
 „ 176a. Do.
 „ 177. Do.
 „ 177a. “*Ribchester*” (?).
 „ 178. “*L. ridge*” (Longridge), “*Bolun*” (Bowland), and
 „ “*M. Cross, Ride*” (?).
 „ 178a. Winding river, with castle on hill in distance.
 „ 179. Bridge, with church among trees on hill on left.
 „ 179a. Bridge, with distant hills.
 „ 180. Blank.
 „ 180a. Town among hills.
 „ 181. Blank.
 „ 181a. An aqueduct (?).
 „ 182. Blank.
 „ 182a. } Probably Skipton Castle.
 „ 183. }
 „ 183a. Bridge over Eller Beck (?).
 „ 184. Castle in distance.
 „ 184a. Another view of bridge on p. 183a.
 „ 185. A tower and trees.
 „ 185a. Road beside a river with two one-arched bridges.
 „ 186. No drawing, but the following note :—

| | | | |
|--------------------------------------|---|---|---|
| “ <i>Porterage</i> . | 2 | . | 8 |
| <i>Fare to Leeds</i> . | 2 | . | . |
| 1 <i>Coachman</i> | 1 | | |
| <i>Dinner at Eaton</i> | 5 | . | 6 |
| 2 <i>Coachman</i> — <i>Scrooby</i> — | 1 | . | 6 |
| 3 <i>ditto</i> . | 1 | | |
| <i>Breakfast. Doncaster.</i> | 2 | . | 3 |
| <i>Brandy & water. Grantham.</i> | 1 | . | 6 |
| 4 <i>Coachman & Guard.</i> | 4 | . | 6 |

*3 . 2 . 11 ”

* Correct total is £3 1s. 11d.

| | | | | | |
|------------|--|-----------|------------------|---------------|-----|
| Page 186a. | "2022 | 25 May. | 1816. | — | 20 |
| | 2021 | | | | 20 |
| | 8376 | 8 June. | 1816 | — | 10 |
| | 8375 | | | | 10 |
| | 6890 | 17 May | — | 1816 | — |
| | 7923 | 17 May | — | Greta Bridge. | 5 |
| | 16135. | 11 May | — | | 5 |
| | 18032 | 11 May | — | | 5 |
| | 1718 | 6 April. | | Lancaster. | 5 |
| | 14971 | 8 May | — | Chapman. | 10 |
| | 2 | | | | 10 |
| | 34788 | 13 May. | Sup. at Askrigg. | | 1 |
| | 34789 | | Richmond. | | 1 |
| | 17917 | 13 April. | | Chapman. | 2 |
| | 45520 | 11 April. | | Chapman. | 1." |
| „ 187. | Landscape, with distant hills. (This leaf is partly torn, and was unnumbered). | | | | |
| | (161 leaves drawn on.) | | | | |

1816* (AET. 41).

CXLVI.—"YORKSHIRE 3" SKETCH BOOK.

SCHEDULE No. 330.

Sketch book bound in board, with black leather back.

Turner's label—"81 Yorkshire"; written on cover, "*Yorkshire 3.*"

Executor's endorsement—"No. 330. Contains 29 leaves in pencil."

(Sgd.) C. Turner."

Water marks, "Pine Smith & Allnutt, 1813," and "H. Salmon. 1809."

Size of page, $4\frac{7}{8} \times 7\frac{1}{8}$.

Eight pages were withdrawn for framing and exhibition (Exhibited Drawings, No. 450 *a, b, c, d* and 451 *a, b, c, d*), but the leaves were all numbered before.

| | | |
|------|------|--|
| Page | 1-2. | Blank. |
| „ | 2a. | } View from the outskirts of York; windmill in foreground and York Cathedral in distance. Part of the drawing is framed (that on p. 3) as Exhibited Drawings No. 450 <i>d</i> , N.G. There is written on foreground of this drawing:—"Miller mending the sails of the mill." |
| „ | 3. | |
| „ | 3a. | } On back of this drawing is part of another similar view, with the Cathedral in distance, continued over p. 4. |
| „ | 4. | |

- Page 5. } Ruins of a Gothic abbey. ? Fountains Abbey.
 " 6. }
 " 6a. } Fountains Hall and grounds.
 " 7. }
 " 8. Bridge with number of arches; Ripon Cathedral in distance. Exhibited Drawings, No. 450c, N.G.
 " 9. Ripon Cathedral, from the river Ure.
 " 10. } Fountains Abbey and Hall. Exhibited Drawings, No.
 " 11. } 451d, N.G. Also on p. 11, trees and fragments of a building.
 " 11a. { View over hills and dales; river winding through
 " 12. { centre and church with tall spire in distance.
 " 13. River (probably the Ure) winding among hills. ? Hackfall.
 " 13a. } Do. do.
 " 14. }
 " 15. Sloping banks of river. } Exhibited Drawings, No. 451a
 " 15a. River between hills. } N.G.
 " 16. Waterfall. ? In Hackfall Woods.
 " 16a. { Bridge with three arches, houses and castellated
 " 17. { towers beyond—"no distance."
 " 18. Bridge, with church and houses beyond. ? Masham Church. Exhibited Drawings, No. 450a, N.G.
 " 19. View over hills and dales, with cluster of ruins in foreground.
 " 19a. } Group of ruins near a road. ? Jervaulx Abbey.
 " 20. }
 " 21. } Ruins, with distant mountains. Page 21 is Exhibited
 " 22. } Drawing, No. 450b, N.G.
 " 22a. { Church, with ruins on crest of hill in mid-distance.
 " 23. { Page 23 is Exhibited Drawing, No. 451b, N.G.
 " 23a. { Ruins, with distant hills. Page 23a is the back of
 " 24. { 451b, N.G.
 " 24a. { Wensley Dale, with "*Leyburn*" on the right.
 " 25. }
 " 25a. { Ruins in Wensley Dale. ? Jervaulx Abbey.
 " 26. }
 " 26a. { Richmond.
 " 27. }
 " 27a. { ? Aske Hall, Richmond.
 " 28. }
 " 28a. { A mansion, from the river.
 " 29. }
 " 29a. { Another view of the mansion on pp. 27a-28.
 " 30. }
 " 31. { Knaresborough. Page 31 is Exhibited Drawing, No.
 " 32. { 451c, N.G.
 " 32a. Knaresborough.
 " 33-52. Blank.

(31 leaves drawn on.)

1816* (AET. 41).

CXLVII.—"YORKSHIRE 4" SKETCH BOOK.

SCHEDULE No. 279.

Sketch book, bound in mottled boards, with red leather back and corners.

Turner's label on back—"78" (or 79) "*Yorkshire*."
Written on back—"Yorkshire 4."

Executor's endorsement—"No. 279. Containing 44 leaves Pencil sketches on both sides.

(Sgd.) H. S. Trimmer.

C. Turner."

The leaves were distributed, but were numbered before being separated.

Water mark, "J. Whatman, 1814."

Size of page, $4\frac{3}{8} \times 8$.

Inside one cover are three slight sketches of ruins on a hill.

- | | | |
|------|------|--|
| Page | 1. | "Dove Cove." |
| " | 1a. | "Thornton Force." |
| " | 2. | "Dove Cove." |
| " | 2a. | } "Simmer Water," Askrigg. |
| " | 3. | |
| " | 3a. | } "Simmer Water." |
| " | 4. | |
| " | 4a. | "Upper Fall, Mill Beck." |
| " | 5. | "or Mill Gill, Askrigg." |
| " | 6. | "Askrigg, at the lower fall." |
| " | 7. | "Askrigg." |
| " | 7a. | A castle. |
| " | 8. | A waterfall. "Dark Pool" and "Children looking down" |
| " | 9. | "Fall at Burton." |
| " | 10. | "Upper Wednesday Dale." |
| " | 11. | "Asgarth Force." |
| " | 11a. | } "Looking down the Fall." |
| " | 12. | |
| " | 12a. | } "Middle Asgarth." |
| " | 13. | |
| " | 13a. | "Asgarth." |
| " | 14. | Waterfall, Aysgarth. |
| " | 15. | "Sd." (? second) "Fall." |
| " | 16. | Wensley Dale. |
| " | 16a. | Wensley Dale, with Aysgarth Church in foreground. |
| " | 17. | A ruined castle. |
| " | 18. | A nearer view of the same ruins. |
| " | 19. | In Wensley Dale. |
| " | 19a. | Valley of River Ure, with town in middle distance, and distant mountain. |
| " | 20. | Wensley Dale. |
| " | 21. | Ruins in a valley. |
| " | 22. | Another view of same valley. |

- Page 23. River flowing through valley, with distant hills.
 „ 24. “*Cave at Rokeby.*”
 „ 24a. “*Lune R.*” and “*Road to Orton.*”
 „ 25. River, with tower on wooded slope on left.
 „ 25a. Another sketch of tower.
 „ 26. “*Wycliff.*”
 „ 26a. Do.
 „ 27. Do.
 „ 28. Do.
 „ 28a. “*Bignall.*”
 „ 29. “*Bignall Church*” and “*Wycliffe House.*”
 „ 29a. “*Bignall.*”
 „ 30. “*Signal Hall.*”
 „ 30a. Bridge, with houses and ruins on hill at its side.
 „ 31. “*Egg*” (Egglesstone Abbey).
 „ 31a. Ruins of Egglesstone Abbey.
 „ 32. Ruins of Castle (?) on hill, with bridge below.
 „ 33. River, with ruins on hill in middle distance. “*B.C.*”
 (? Barnard Castle).
 „ 33a. “*Weathercote Upper (?) Fall.*”
 „ 34. Waterfall, with figure seated on stone in foreground.
 „ 34a. } “*Ken Head.*”
 „ 35. }
 „ 35a. } River among hills, with distant views of “*Miln-*
 „ 36. } *thorpe.*”
 „ 36a. } Mouth of a river (? the Kent).
 „ 37. }
 „ 37a. Kirkby Lonsdale Bridge.
 „ 38. Mouth of river, with distant headland.
 „ 38a. } In Morecambe Bay (?).
 „ 39. }
 „ 39a. Do.
 „ 40. “*Heysham.*”
 „ 40a. } Heysham, with names written over distant peaks—
 „ 41. } “*Blackcombe,*” “*Old Man,*” “*Helvellyn*” (?)
 “*Floo*” (? Flookburgh), “*Castle H.,*” and “*Arn-*
side.” See Engraving in Whitaker’s “*Richmond-*
shire,” also other sketches in “*Yorkshire 2*”
 (Sch. 275), pp. 77a, &c.
 „ 41a. } Hornby Castle, from Tatham Church. See Engraving,
 „ 42. } Whitaker’s “*Lonsdale*” (the Water Colour is in the
 V. & A. Museum).—“*Lime Kiln on the . . .*
Bridge,” “*Alders,*” “*Meadow,*” and “*River shining*
thro’ the Trees.”
 „ 42a. Hornby Castle.
 „ 43. Blank.
 „ 43a. A cave, or rocks.
 „ 44. River, with distant hills ; in foreground, “*Wall and*
Bank.”
 „ 44a. Bridge, with houses on either side, and church tower on
 right.

(44 leaves drawn on.)

1816* (AET. 41).

CXLVIII.—"YORKSHIRE 5" SKETCH BOOK.

SCHEDULE NO. 263.

Sketch book bound in boards, with black leather back and corners.

Turner's label on back, "110 Yorkshire"; written on one of covers, "Yorkshire 5."

Water mark, "J. Whatman, 1815."

Size of page, $6\frac{1}{6} \times 10\frac{1}{4}$.

Executor's endorsement, "No. 263, 40 pencil sketches.

(Sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on wrapper, "263. 26 leaves taken out."

Most of the leaves were distributed. As no record was kept of their original sequence, it has been found impossible to reconstitute the book with any pretensions to accuracy.

Inside one of covers a rough copy in pencil of a song about "John Bull." The following is the first verse:—

*"Here's a health to Honest John Bull,
When he is gone, where will ye find such another?
So with Hearts as with Bumpers quite full
Here's a health to Old Eng^d his mother."*

- | | | |
|------|------|---|
| Page | 1-2. | Blank. |
| " | 2a. | } A fertile valley, with houses and church and distant hills. |
| " | 3. | |
| " | 3a. | } Town with church on hill sloping down to river (probably R. Lune), with "Ingleboro'" in distance on left. |
| " | 4. | |
| " | 4a. | Crook of Lune, looking towards Hornby. |
| " | 4b. | Blank. |
| " | 4c. | Kirkby Lonsdale Bridge. Exhibited drawings No. 623a, N.G. |
| " | 5. | Kirkby Lonsdale Bridge. |
| " | 5a. | } A bend of river (probably the Lune). |
| " | 6. | |
| " | 6a. | Chain bridge over the Tees. See Engraving "England and Wales" series. |
| " | 7. | Blank. |
| " | 7a. | A waterfall. |
| " | 8. | Blank. |
| " | 8a. | A waterfall. |
| " | 9. | Blank. |
| " | 9a. | A waterfall. Probably High Force. Tees. |
| " | 10. | Back of 10a; stuck down tight. (Oxford, 84-70a.) |
| " | 10a. | Richmond, Yorks. (Oxford, 84-70a.) |
| " | 11. | Continuation of previous drawing. (Oxford, 158.) |
| " | 11a. | View of Richmond from the Moors. (Oxford, 158.) |
| " | 12. | Continuation of previous drawing. |

- Page 12a. } Richmond.
 " 13. }
 " 13a. } Do.
 " 14. }
 " 14a. River, with wooded slopes beyond.
 " 15. A waterfall.
 " 15a. } Moss Dale Fall, Yorkshire. *See* Engraving in Whitaker.
 " 16. } The Water Colour is in the Fitzwilliam Museum,
 Cambridge (Ruskin Donation).
 " 17. Back of 17a; stuck down tight, but contains a sketch.
 (Oxford, 95-73b.)
 " 17a. "*Whitfield Gill Force.*" (Oxford, 95-73b, as "Water-
 fall.")
 " 18. Continuation of previous drawing.
 " 18a. Town on river-bank at foot of hills.
 " 19. Blank.
 " 19a. } Bridge with town at foot of hills. Probably the
 " 20. } same place as 18a. At the side is written, "*C. Cope,*
 29 Park Square, by the 31st of Dec."
 " 21. Blank.
 " 21a. } Valley among hills
 " 22. }
 " 22a. } Do.
 " 23. }
 " 23a. } Bend of river, with distant hills.
 " 24. }
 " 25. No drawing. "*C. Cope, 29 Park Square, Leeds, by the*
 31st of Dec., 1825." (Cf. pp. 19a & 20.)
 " 26. Blank.
 " 26a. River in valley with distant hills.
 " 27. Blank.
 " 27a. River in valley with hills.
 " 28. Blank.
 " 28a. Waterfall.
 " 29. River in valley with hills.
 " 29a. Do. do.
 " 30. Blank.
 " 30a. Waterfall.
 " 31. A few tree trunks.
 " 31a. A waterfall, "*Bolton (?) Hall Fall.*"
 " 32. Blank.
 " 32a. } River, with distant mountains. Perhaps mouth of
 " 33. } Lune.
 " 33a. } Do. do.
 " 34. }
 " 34a. Mouth of Lune, Lancaster Bay (?).
 " 35. Continuation of previous drawing, on back of Exhibited
 Drawing No. 622b, N.G.
 " 35a. Lancaster from the Aqueduct. Exhibited Drawing
 No. 622b, N.G. *See* Engraving in "England and
 Wales" series.
 " 36. View of Lancaster with Aqueduct in foreground.
 (Oxford, 66-64, as "*Carlisle.*")
 " 36a. Drawing on back of 36, but stuck down tight.
 " 37. Blank.

- Page 37a. } Lancaster.
 „ 38. }
 „ 38a. Town on river, with distant mountains.
 „ 39-40. Blank.
 „ 41. Richmond, Yorkshire. 6th Loan Collection, No. 12.
 „ 41a. Ruined castle on hill. (Continuation of drawing on another page.) Reverse of p. 41.
 „ 42. Valley, with river and distant mountains. 6th Loan Collection, No. 8.
 (39 leaves drawn on.)

1816-1818* (AET. 41-43).

CXLIX.—YORKSHIRE 6 SKETCH BOOK.

SCHEDULE NO. 368.

Sketch book, bound in leather, with one brass clasp.

Turner's label on back, "64 ———"

Water mark, "C. Ansell, 1812."

Size of page, $5\frac{1}{8} \times 3\frac{1}{8}$.

Executor's endorsement—"No. 368. 32 leaves of very slight pencil sketches.

(Sgd.) H. S. Trimmer."

(Note.—This volume may not be connected with the Aug.-Sep. 1816 sketching tour, to which the books "Yorkshire 1-5" belong.)

- Page 1. On inside of cover and page 1 there are two sketch maps marking the following places:—
 "Barnestone, Exilby, Kettlewell, Coniston, Linton, Burnsall, Bardon, & Tower" (on R. Wharfe); also:—
 "Kirkby Stephen, Wharton Park, Pendragon Castle, Haws, Muker, Askrigg, Aysgarth, Thornton, Kettlewell, Bolton Hall, Wensley, Middleham, Cover Abbey and Vale, Norton (?), Thomson Steward (?), Bedale," and "Snape Pk" (?) (on R. Ure).
 „ 2. Castle among trees.—"Light yellow yet cold clouds &c."
 „ 3. River, with rainbow.
 „ 4. Castle, with trees.
 „ 5. Study of sky.
 „ 6. Do.
 „ 7. Landscape, with distant castle.
 „ 8. River scene, with houses and trees.
 „ 9. Clouds.
 „ 10. Distant castle and trees.
 „ 11. Study of clouds.
 „ 12. Group of figures (? soldiers) in boat.
 „ 13. Do.

| | | |
|------|---------|---|
| Page | 14. | Banks of river. |
| " | 15. | Figures in boat. |
| " | 16. | Soldiers in boat. |
| " | 17. | Landscape with bridge.—" <i>Maudlin Chapel</i> ." |
| " | 18. | Group of trees by stream. |
| " | 19-81. | Blank. |
| " | 82. | Dogs. |
| " | 83. | Do. |
| " | 84-289. | Blank. |
| " | 289a. | { " <i>Hambleton</i> ," with " <i>Moor</i> " and " <i>Pool</i> " in distance. |
| " | 290. | |
| " | 290a. | { On the moors. Written in margin—" <i>Wrightson</i> , |
| " | 291. | |
| " | 291a. | { <i>Kirby, Black Horse, Pavement</i> ." |
| " | 292. | { Moors. |
| " | 292a. | |
| " | 293. | { Do. |
| " | 293a. | |
| " | 294. | { Road over moors. |
| " | 294a. | |
| " | 295. | { Do. |
| " | 296. | |
| " | 297-8. | Blank. |
| " | 298a. | { Figure, with gun and dog, asleep on moors. |
| " | 299. | |
| " | 299a. | { Figure, with gun and two dogs, on moors. |
| " | 300. | |
| " | 300a. | { Figure with gun, seated on stone near a pool. |
| " | 301. | |
| " | 301a. | { Figures with guns and dogs on moors. |
| " | 302. | |
| " | 302a. | On the moors—" . . . <i>sley</i> ." |

(33 leaves drawn on.)

(33 leaves drawn on.)

1816-1818* (AET. 41-43).

CL.—"SCARBOROUGH" I. SKETCH BOOK.

SCHEDULE No. 168.

Small sketch book, bound in leather.

Turner's label, "101 —————"; written in ink on cover, "*Scarborough.*"

Water marks, “ { R. Barnard, 1812. } ”
 { John Hayes, 1812. } ”

Size of page, $7\frac{1}{8} \times 4\frac{1}{2}$.

Endorsement on wrapper, "168. Scarborough Pencil. 11 leaves taken out and nothing left of any value."

Most of the leaves were distributed. As no record was kept of their original order, it has been found impossible to reconstitute the book.

- Page 1. Looking along the coast.
 „ 2. Buildings and trees in a valley.
 „ 2a. Ruins on rock.
 „ 3. Scarborough Castle.
 „ 4. View from Scarborough Castle (?).
 „ 5. Blank.
 „ 5a. "*Can Howard ask in vain to view the Block
 Graced with the verse of Nelson,*" &c.
 „ 6-7. Blank.
 „ 7a. Looking down on the Harbour from the Castle.
 „ 8. Scarborough. See Mr. C. Morland Agnew's "Scar-
 borough," dated 1818 (Exhibited Messrs. Agnews',
 February, 1907); see also Studies of waves, pp 31
 and 32.
 „ 9. "*From the Castle Cliff.*"
 „ 10. Vessels in harbour.
 „ 11. Looking along the coast.
 „ 11a. The Castle.
 „ 12. The Castle, from the North.
 „ 13. Rocks on coast.
 „ 14. Cliffs, with sea in distance.
 „ 15. Do.
 „ 16-18. Blank.
 „ 18a. Houses near coast.
 „ 19. Blank.
 „ 19a. A ship.
 „ 20. Ships.
 „ 21. "*Path with Cattle*"; castle in distance.
 „ 22. Cattle on sands.
 „ 23. The Bay, Scarborough.—"*Boy dabbling*" in foreground.
 „ 24. The castle and harbour.
 „ 25. Houses on cliffs.—"*Windy sky,*" "*all reflected,*" "*white
 wave, green reef*" (?)."
 „ 26. Path up to the castle from the jetty.
 „ 27. Cows on sands.
 „ 28. Figure on horseback riding across bay at low tide.
 „ 29. Man on horseback galloping across the sands.
 „ 30. Cattle on the Castle cliffs.
 „ 31. Waves breaking on shore. (Oxford, 161-145a, as Sea-
 wave on Beach.") See Mr. Morland Agnew's water
 colour of "Scarborough."
 „ 32. Waves breaking on shore. (Oxford, 162-145b.)

(28 leaves drawn on.)

1816-1818* (AET. 41-43).

CLI.—“SCARBOROUGH” II. SKETCH BOOK.

SCHEDULE No. 169.

Small sketch book, bound in paper, with part of the “Lives of the Evangelists” printed on cover.

Turner’s label on back, “99 ———”; written in ink on cover—“*Scarborough.*”

Water mark—“ { Fellows, 1811,
 { R. Barnard, 1812. } ”

Size of page— $7\frac{1}{8} \times 4\frac{5}{8}$.

Endorsement on wrapper—“169. Scarborough. 5 taken out. Some good for distribution.”

The distributed leaves have been replaced in their original positions so far as these can be guessed.

Inside one cover there is a pen and ink sketch of Scarborough and on other, a pencil sketch of an aqueduct, probably the one used in “Liber” plate of “Stork and Aqueduct.”

| | | |
|------|------|--|
| Page | 1. | Blank and torn. |
| „ | 2. | Cliffs on coast. |
| „ | 3. | Cattle on cliffs, with Scarborough Castle in distance. |
| „ | 4. | Cliffs on coast. |
| „ | 5. | Cliffs to the south of Castle. |
| „ | 5a. | Cliffs. |
| „ | 6. | Cliffs. |
| „ | 7. | Castle Cliff from the south. |
| „ | 8. | The Castle from the south (inland). |
| „ | 9. | Do. do. |
| „ | 10. | Harbour and Castle from the south. |
| „ | 11. | Do. do. |
| „ | 11a. | { Do. do. |
| „ | 12. | { |
| „ | 13. | Do. do. |
| „ | 14. | Church and houses on coast. |
| „ | 15. | Looking over cliffs, with sea in distance. |
| „ | 16. | Aqueduct. |
| „ | 17. | Rocks by the sea. |
| „ | 17a. | Cliffs on the coast. |
| „ | 18. | Sunset (or cloud effect) on “ <i>Hawksworth Moor.</i> ” Exhibited Drawings, No. 438a, N.G. |

(17 leaves drawn on.)

1816-1818* (AET. 41-43).

CLII.—“THE AQUEDUCT” SKETCH BOOK.

SCHEDULE No. 256.

Small sketch book, bound in paper, with part of the book of Leviticus or Deuteronomy printed on cover.

Turner's label on back—“100 ———.”

Water marks “ { R. Barnard. 1812. } ,
 { C. Wilmott. 1812. } ,”

Size of page, $7\frac{3}{16} \times 4\frac{1}{2}$.

Executors' endorsement—“No. 256. Containing 11 Leaves Pencil sketches.

(Sgd.) H. S. Trimmer.

C. Turner.”

Mr. Ruskin's endorsement on wrapper—“256. A few leaves only, but very precious English. Pencil.”

Inside cover, draft of verse on “Independence,” commencing—

“*Sweet Independence, rough is (? in) thy nature, hardy,
sincere,
Thou gives the humble roof content devoid of fear
Even of to-morrow's fate, and add a blissfull jog
To its perhaps lone inmate, lone (?) without alloy,*” &c.

A slight pencil sketch on other cover.

| | | |
|------|--------|--|
| Page | 1. | Draft in pencil of verses. |
| „ | 1a. | Do. do. |
| „ | 2. | Aqueduct. See unpublished “Liber” plate, known as “The Stork and Aqueduct” (R. 83). |
| „ | 3. | Buildings, with York Cathedral in distance. |
| „ | 4. | A mill on river. |
| „ | 5. | “ <i>Mill Race</i> ,” near a bridge. |
| „ | 6. | Figures returning from shooting. |
| „ | 7. | Do. do. |
| „ | 8. | River, with bridge and hills. |
| „ | 9. | In Wharfedale. |
| „ | 9a. | Do. |
| „ | 10. | Do. |
| „ | 11. | Blank. |
| „ | 11a. | Hillside. |
| „ | 12. | Blank. |
| „ | 12a. | Hillside. |
| „ | 13. | Study plants. |
| „ | 13a. | Do. |
| „ | 14-16. | Blank and torn. |

(12 leaves drawn on.)

1816-1818* (AET. 41-43).

CLIII.—"FARNLEY" SKETCH BOOK.

SCHEDULE NO. 317.

Sketch book, bound in boards with red leather back, with one brass clasp.

Parchment label on back with number "122" on it. "Farnley" written in ink on one of the covers.

Executor's endorsement :—"No. 317. Contains 20 leaves pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark, "A. Lee. 1813."

Size of page, $4\frac{3}{8} \times 7\frac{1}{2}$.

Inside one cover is written :—

"Mr. Fawke's Frame—11 feet long 9 wide

22

18

40

40 Feet at £1 — 10 pr foot £60 . 0 . 0

Corners additional—5 each 20 . 0 . 0

80 . 0 . 0

40 Feet. 25s per Foot 50£

Corners 4 16

66";

inside other cover, some figures, and sketch of a tablet with the date 1818. (This is the tablet over one of the lodge gates.)

Page 1. "1

2 Ladies—1 Gentleman—taking the air

2—about 3— | Ducks—2. 1 Mallard—nothing
else stirring.

3—2 Stags—3 Hinds—

4—a few Deer—cantering off in the Distance—
2 Men on shooting ponies entering the gate
with the Park Keeper on foot.

5—Deer below.

6. Deer below—Rabbit Shooter—"

„ 1a. } Lake Tiny, Farnley. See Water Colour in Farnley
„ 2. } Hall Collection.

Page 2a. "*Liber Studiorum*. Plates out Jan. 1. 1819.

- | | | | | | |
|----------|---|---|---|---|--|
| Daw | 3 | { | <i>Knight's Picture</i> . ¹ | { | <i>plate of Kingston Bank</i> ² <i>to get cleaned.</i> |
| Say | | | <i>Isis</i> . ³ | | <i>Glaucus & Scylla</i> ⁴ |
| Turner | | { | <i>Salt Hill</i> . ⁶ | { | <i>Winchelsea</i> ⁷ |
| Reynolds | | | <i>Woman of Samaria</i> '' ⁸ | | |
- „ 3. Continuation of drawing of Lake Tiny. Written over trees in foreground, "*Wild Cherry—Spanish Ches.*"
- „ 3a. } Summer house, seen through row of saplings at edge
- „ 4. } of pool.
- „ 5. }
- „ 5a. } Caley Park, Otley Chevin. Written on side of page,
- „ 6. } away from the drawing, "*Gosfort.*"
- „ 7. }
- „ 7a. } The deer park, Otley Chevin.
- „ 8. }
- „ 9. }
- „ 9a. } Valley of the Wharfe, looking up the Chevin.
- „ 10. }
- „ 11. }
- „ 10a. " 1. *Old Drawing*
2. *Lake*
3. *Lake with Lindley.*
4. *Lake from Lindley*
5. *Washburn*
6. *Pheasant Nest.*
7. *Ditto. Door*
8. *New House*
9. *Old Park*
10. *Oak Room*
11. *Gate Way.*
12. *Merton Gate Way*
13. *Fir Walk*
14. *Wincover Porch*
15. *ditto Walk*
16. *Lindley Hall*
17. *New Hall.*"

¹ "The Temple of Jupiter, &c." (R. 77.) Unpublished plate.

² "Kingston Bank." (R. 87.) Unpublished plate.

³ "Isis." (R. 68.) Published 1 Jan., 1819.

⁴ "Glaucus and Scylla." (R. 73.) Unpublished plate.

⁵ "Narcissus and Echo." (R. 90.) Unpublished plate.

⁶ "Also known as "Sheep-Washing, Windsor," (R. 74.) Unpublished plate.

⁷ "East Gate, Winchelsea." (R. 67.) Published 1 Jan., 1819.

⁸ "Christ and the Woman of Samaria." (R. 71.) Published 1 Jan., 1819.

- Page 11a. " 18. *Library.*
 19. *Old Lodge*
 20. *New Lodge*
 21. *Caley*
 22. *Rocks West*
 23. *Rocks. Deer.*
 24. *Park Gate*
 25. *Lake*
 26. *Root House*
-
- " 26. *Dining Room*
 28. *Drawing Room*
 29. *New Stairs Case*
 30. *Old Stairs Case*
 31. *Fawkes' Room*
 32. *Ditto.*
-
33. *New Road*
 34. *New Path*
 35. *Farnley Pool Bank.*
 Town House
 London from ditto
 Drawing Room
 Album of Farnley and Rocks.
 Flags
 Drawing Room Town
 Vignette Book.
 36. *Vavasour*
 Callarf Castle Do.
 Scarboro'
 Putney
 Cottage door
 Mt Blanc."
- „ 11a. } Also :—Valley of Wharfe, with "*Riffa*" Wood, Poole
 „ 12. } Bridge and Caley House on right and Almscliffe in
 distance.
 „ 12a. } Otley.
 „ 13. }
 „ 13a. } New lodge and gate, Farnley Hall; also Farnley
 „ 14. } Hall and various architectural details.
 „ 14a. } Old lodge and gate, Farnley Hall; also details of
 „ 15. } cornices, &c., of gate posts.
 „ 15a. } The library, Farnley Hall.
 „ 16. }
 „ 17. }
 „ 18-40. Blank.
 „ 41. Design for a sea-piece.
 „ 42-89. Blank.
 „ 89a. Design for sea-piece.
 „ 90. Blank.
 „ 90a. Design for sea-piece.

(20 leaves drawn on.)

1816 and later (AET. 41).

OLIV.—FARNLEY AND RELATED SUBJECTS.

Various Loose Sheets of Farnley Subjects.

A. Scene on the Moors.

On the back, written in ink by Turner, "*Subject for Mr. Fawkes.*" The drawing is about 6×9 , on the back of portion of a letter addressed to "Walter Fawkes, Esq^{re}., Farnley Hall, Otley, Yorkshire," and bearing the "Langholme" (?) post mark; it also bears portion of a postscript, which runs as follows:—"you must call at Zargonde (?) if you go, one day, but not to dinner, will do for Dillon (?)."

(The following 4 subjects are drawn on one sheet of paper folded in two. Size of leaf, $8\frac{3}{4} \times 7\frac{5}{16}$.)

B. Written in a square central panel:—

*"Bad Advisers
Arbitrary Measures
Forced Loans
The King's Will
The Law."* ;

above two batons crossed, with "*Benevolence*" written on the superior one, and "*Arbitrary Imprisonment*" on the inferior one. Above the batons, a pair of scales, and "*Liberty*" and "*Prerogative.*" In the margin stands a male figure in Elizabethan costume. The page has also been used as a water-colour palette.

C. "*Resistance to Oppression*" in panel, "*Petition of Rights*" and "*Commons Remonstrance*" above, with fan, in which is written "*J. Hamde*" (? John Hampden).D. "*Civil War*," with decorative margin.E. "*Ruin of the Royal Cause,*
The King Prisoner,
The King executed

The Protectorate," in central panel, "*Marston Moor*," *Naseby*, &c., above, with axe and sword crossed and other decorations.

(These 4 drawings are designs for illuminated frontispieces made for Mr. Fawkes.)

F. Wharfedale from Chevin. See Water Colour in Farnley Collection.

$8\frac{3}{4} \times 14\frac{1}{4}$.

G. Scene in Wharfe Valley.

$8\frac{7}{16} \times 10\frac{1}{4}$. Pencil on Bristol board.

(A drawing based on this sketch was in Christie's, 1906, and at Agnews' Water Colour Exhibition, 1907, as "Washburne Valley" (42). It was in black and white chalk on brown paper with a commencement of body colour.)

H. On Banks of the Wharfe.

$7\frac{3}{8} \times 10\frac{3}{8}$. Pencil on Bristol Board.
(Connected with previous drawing.)

I. The Banks of the Wharfe.

$8 \times 10\frac{3}{16}$. Pencil on Bristol board.
(The drawing is continued on back of previous drawing.)

J. Valley of River, with "COW CALF" in distance.

$7\frac{1}{8} \times 8\frac{1}{16}$. Pencil.

K. Junction of Greta and Tees.

About $10\frac{1}{2} \times 8\frac{1}{4}$, folded and drawn on on both sides. Pencil.

L. Barden Towers, Wharfedale.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.
Water mark—"J. Whatman. 1804."

M. "Addingham," on the Wharfe.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.
Addingham is between Ilkley and Bolton Bridge.

N. View from the Chevin, looking towards Ilkley, with Farnley and Washburn Foot on the right.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.
Written on distant hill "*Ling*," the local name for Heather.

O. Gordale Scar.

$21\frac{1}{2} \times 30$. Oil colour (?) on paper.
(See sketches of Gordale Scar in "Yorkshire 2" Sketch Book, Schedule 275.)

P. Newall Hall, near Farnley.

$15\frac{1}{2} \times 20$. Body colour on brown paper.
Over doorway, "*Anno D. 1620*" (? 1624).
Exhibited Drawings, No. 550, N.G.

Q. Bolton Abbey.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.

R. Bolton Abbey, from above Stream.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.

S. Bolton Abbey in mid-distance.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.

T. Bolton Abbey: A nearer view.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.

U. The Strid, Bolton Woods.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.
The water colour at Farnley Hall is based on this drawing.

V. Leathley Old Church.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.
The water colour at Farnley Hall is based on this drawing.

W. A View of Lindley Bridge and Hall.

The water colour based on this sketch was once in Farnley Collection.

$17\frac{3}{4} \times 23\frac{1}{4}$. Pencil.

X. A Sheet of Paper, folded, containing three Pencil Sketches.

(a.) Lindley Bridge and Hall.

Sketch for the water colour at Farnley.

(b.) Two figures standing on rock.

(c.) Another sketch of same subject.

Query the Great Almas Cliff.

$9 \times 14\frac{1}{2}$.

Water mark, "J. Whatman. Turkey Mill. 1822."

Y. Fragment of letter from Mr. Walter Fawkes, of Farnley.

$6\frac{1}{16} \times 7\frac{15}{16}$.

"By to-morrow's coach I shall send you a box containing two Pheasants, a brace of partridges, and a hare,—which I trust you will receive safe and good. We have tormented the poor animals very much lately and now we must give them a holiday.

Remember the Wharfedales—everybody is delighted with your Mill†—I sit for a long time before it every day.

Ever very truly yrs.

(Sgd.) W. Fawkes."

Reverse : Sketch of Church, in pencil.

Water Mark,—“Hooke & S 1803.”

(25 drawings.)

1816-1818* (AET. 41-43).

CLIV (a).—LIBER NOTES (2) SKETCH BOOK.

SCHEDULE NO. 405.

Small pocket book, bound in dark brown leather, with one broken clasp. Leather warped as though it had been in water.

Sir Charles Eastlake's endorsement—"405. Book containing 36 leaves of pencil sketches.

(Sgd.) C. L. E.
J. P. K."

Water mark, ———.

Size of page, $3\frac{1}{2} \times 4\frac{1}{2}$.

Inside cover is written—

" $3\frac{1}{4} (? 9\frac{1}{4}) \times . . .$

Hakewill. $8\frac{1}{2} \times 5\frac{1}{2}$.

Coast to Teignmouth (?) 9 by 6 "; and other illegible notes.

† Possibly the "View of Otley Mills, with the river Wharfe and mill weir," sold at Christie's 27 June, 1890. It was bought by Sedelmeyer.

Page 1. Houses. Pen and ink.

„ 1a. “*N^o. 4 New Broad Street. Excise office ;*’ also—

“200 Gs.

35

70 — 7

305 — 7

100 —

Impress (?)

100

200

200 Cannon

10

15

1 0

100 — 5 — 0

150 — 7 — 5

100 — 5 — 0

350 — 17 — 5.”

„ 2. A house near road.—“400. *Orchd.*” Pen and ink.

„ 2a. “*Edinburgh* 1

Haddington 2

Tantallon 3

Dunbar 4

Fast castle 5

Rosslyn 5

ditto Chapel 6

Borthwick × 7

Linlithgow 8

Jedburg

Kelso

Melrose

Dryburgh

Bothwell

Glasgow

Duglass Castle

Dumbarton

Stirling

Doune Castle

Cambersthowaith

Inchcomkill

Dumfermline.”

Dumblaine 23

Holy Rood 9

Tolbooth 10

Castle 11

Chriton Castle 12

Craigmillar 13.”

„ 3. Blank.

„ 3a. } A stream.

„ 4. }

„ 5. A sorrel plant.—“*Sorrel. Stalk red.*”

„ 6. A strawberry plant.—“*Strawberry. Young Leaves yellow green. Old Dark and cold.*”

„ 7. “*Marsh Mallow*” and “*Yellow white flowers.*”

„ 7a. Clouds.

„ 8. “*Feather Feu.*”

„ 9. Study of plants at “*Stamford Hill.*”

(Two leaves torn out.)

„ 10. Clouds.

| | | |
|-----------|---------------------------|-------|
| Page 10a. | "500 Drawing (? Printing) | — 268 |
| | 200 Large | 200 |
| | 50 India | 90 |

this is calculated at 25 disc. 558

40 240 300

25 860 258

860 1100 2 — 2 — 0 27

D 25 230

? 1100
200

25 profit ; " also

" *Richmond (?) Academy (?) Club, July 18 (?) 1818.*"

| | | |
|--------|-----------------------|---------|
| „ 11. | A landscape. | |
| „ 11a. | "Engraving | — 173 |
| | Drawing | 52 — 10 |
| | Letterpress in sheet | 6 |
| | Printing 500 drwg (?) | 4 — 10 |
| | Large ditto | 3 — |
| | Paper wrapper | 5 |
| | plates | 21 — 6 |
| | Contingent | 28 |
| | Expenses. | — |
| | | 300 — |

36 p thick."

| | | |
|----------|---|---|
| „ 11a. | } | A landscape and some illegible M.S. calculations. |
| „ 12. | | |
| „ 12a. | } | Do. . do. |
| „ 13. | | |
| „ 13a. | } | A landscape. (Leaf torn out between pp. 13a-14.) |
| „ 14. | | |
| „ 15-16. | | Blanks. |

(Leaf torn out.)

| | | |
|-------|-------|------------------|
| „ 17. | "180. | 108 |
| | | 60 all finished. |

6. 48 among 6.

8 each Artist of the finished (?)
12 slightly finished."

| | |
|----------|--|
| „ 18-21. | Blank. |
| „ 21a. | } Study of a sky ; also—"1 Rood 26 poles |
| „ 22. | |
| „ 23. | Blank. |

20 £."

Page 23a. The following in pencil—

- “ N^o. 1 *Cows and Bridge*
 2 *E. P. Bridge*
 1. 3 *Basle Bridge*
 4 *French Coast*
 5 *Jason*
-

- 1 *White Horse*
 2. 2 *E. P. Castle*
 3 *Mt. St. Gothard*
 4 *Lord Egremont*
 5 *Holy Island*
-

- 1 *Pembury Mill*
 2 *Walton Bridge*
 3. 3 *Leaders*
 4 *Devils Bridge*
 5 *Morpeth*
-

- 1 *Cocks and Hens.*
 4. 2 *Clyde*
 3 *Dunstanboro'*
 4 *Thun*
 5 *Beckfords."*
-

- „ 24. 1 *Juvenile Tricks*
 2 *E. P. Chepstow*
 5. 3 *Coast of Yorkshire.*
 4 *Hind Head*
 5 *Spenser Fairy Queen*
-

- 1 *Windmill. Gd. Junction*
 2 *Boy drag Sheep. Lewes.*
 6. 3 *Martello Towers.*
 4 *Boats Calm*
 5 *Cephalus & Procris.*
-

- 1 *Dunkarton's Mill*
 7. 2 *Minerva Medica **
 3 *Marine Dabblers*
 Inverary Pier
 5 *Lauffenbourg.*
-

- 1 *Boys fishing. Jews Harp*
 2 *St. Catharine's Hill*
 8. 3 *Sunset. Mildmay*
 4 *Scotchman*
 5 *Peat Bog.*
-

* See note to p. 26a.

| | | | | | |
|------|------|------------------------|----|--------------------------------|-----------------------|
| Page | 24a. | " | 1 | <i>Soldiers.</i> | |
| | | | 2 | <i>Tall Tree.</i> | <i>Says.</i> |
| | 9 | | 3 | <i>Rispath.</i> | |
| | | | 4 | <i>Soanes</i> | |
| | | | 5 | <i>W. M. Plague.</i> | |
| | 10 | | | <i>Frontispiece</i> | |
| | | | 1 | <i>Hedging and Ditching</i> | |
| | | | 2 | <i>Chepstow River Wye</i> | |
| | | | 3 | <i>Mer de Glace</i> | |
| | | | 4 | <i>Chain of Alps</i> | |
| | | | 5 | <i>Rivaulx Abbey."</i> | |
| " | 25. | Blank. | | | |
| " | 25a. | | | "PASTORAL | |
| | | | 1 | <i>Cocks and Hen</i> | <i>Haymaking.</i> |
| | | | 2 | <i>Farm Yard</i> | <i>Ploughing.</i> |
| | | | 3 | <i>Hedging and Ditching</i> | <i>Harvest.</i> |
| | | | 4 | <i>Twickenham Bridge.</i> | <i>Potatoes dig."</i> |
| | | | 5 | <i>Thames Bank.</i> | × |
| | | | 6 | <i>Juvenile Tricks.</i> | × |
| | | | 7 | <i>Boy Fishing.</i> | |
| | | | 8 | <i>Flounder Fishing</i> | × |
| | | | 9 | <i>Solway Moss.</i> | |
| | | | 10 | <i>Cows and Bridge</i> | |
| | | | 13 | <i>Say's Mill</i> | |
| | | | 15 | <i>Dunkarton Mill</i> | |
| | | | 16 | <i>Windmill</i> | |
| | | | 17 | <i>Snow.</i> | × |
| | | | 18 | <i>Frosty Morning</i> | × |
| | | | 19 | <i>Sheep washing</i> | × |
| | | | — | <i>Soldiers and Winchelsea</i> | × |
| | | | 20 | <i>Norham."</i> | |
| " | 26. | Blank. | | | |
| " | 26a. | | | "E. P. | |
| | | | 1 | <i>St. Catharine's Hill.</i> | |
| | | | 2 | <i>Chepstow River Wye</i> | |
| | | | | <i>Clyde Fall</i> | |
| | | | | <i>Walton Bridge</i> | |
| | | | | <i>Berry Pomeroy</i> | |
| | | | | <i>Minerva Medica*</i> | |
| | | | | <i>Castle.</i> | |
| | | | | <i>Done.</i> | |
| | | | | <i>Bridge</i> | |
| | | | | <i>My Chepstow</i> | |
| | | | | <i>Lewis Sheep</i> | |
| | | | | <i>Tall Tree</i> | |
| | | | | <i>Say Call & Inn (?)</i> | |
| | | | | <i>Isleworth."</i> | |
| | | | | (Leaf torn out.) | |
| " | 27. | "Appuleia. | | | |
| | | <i>Egremont's Isis</i> | | | |
| | | <i>ditto. Thames"</i> | | also—"4. 20 G. 4. | |
| | | | | 8. | |
| | | | | 1 Rood." | — |

* A ruined temple at Rome. This building appears in mid-distance of the so-called "Hindoo Worshipper," R. 23, published 1st January, 1811.

Page 27a.

"MARINE.

- 1 *Dabblers.*
 - 2 *French Coast.*
 - 3 *Martello Towers.*
 - 4 *Coast of Yorkshire.*
 - 5 *Palace.*
 - 6 *Calm.*
 - 7 *Sunset Mildmay*
 - 8 *Dunstanboro'.*
 - 9 *Leader.*
 - 10 *Egremonts."*
-

- " 28. *Shipwreck.*
Leicester (?) Shipwreck
Fawkes ditto
Spithead
Red Cap
Hamoise
Storm
Calais Pier
Dort."
-

- " 28a. "MOUNTAINOUS.

- 1 *Hind Head*
Inverary Pier
Scotchman
Peat Bog
Thun Lake
Bonneville.

Glen Croe
Chain of Alps.
Gt. Devil's Bridge.
Little Devil's Bridge
St. Gothard.
Source of Arveron
Mer de Glace."

- " 29 "Avalanche."

- " 29a. "ARCHITECTURE.

Morpeth
Dunblaine
Thun
Basle
Lauffenbourg
Rivaux Abbey
Soanes
Holy Island."

- " 30. Blank.

- " 30a. "HISTORICAL.

Rispath
Spenser's Fairy Queen
Cephalus and Procris
Jason
Beckford Plague
10 Plague."

| | | |
|----------|---|--------------|
| Page 31. | “ <i>Pan and Syrinx</i> <i>Woman of Samaria</i> <i>Glaucus and Scylla.</i> <i>Esacus and Hesperia</i> <i>Tempest.</i> <i>Deluge.</i> <i>Hannibal.</i> <i>Cambycus in the Desert.</i> <i>Carthage</i> <i>Elisha. Valley of Bones.</i> <i>Python.</i> ” | |
| „ 32-38. | Blank. | |
| „ 39. | “ <i>Mr Cooke</i> —.” | |
| „ 40-46. | Blank. | |
| „ 46a. | Study of skies —“ <i>Dulwich Sky.</i> ” (Leaf torn out.) | |
| „ 47-51. | Blank. | |
| „ 51a. | A ground plan. | |
| „ 52-53. | Blank. | |
| „ 53a. | “ <i>Half an ounce of Camphor dissolved in a gill of</i> <i>Brandy and taken at three different times of</i> <i>3 minutes a remedy for a surfit or when the rinsing</i> <i>of cold water has taken effect. Dr. John de Alton (?)</i> <i>White (?)</i> .” | |
| „ 54-55. | Blank. | |
| „ 55a. | Trees and houses on river bank. | |
| „ 56. | Sky. | |
| „ 56a. | } Sky. | |
| „ 57. | } | |
| „ 57a. | Sky. | |
| „ | (One leaf torn out.) | |
| „ 58. | “ <i>Waterloo</i> | |
| | <i>Fawkes,</i> | 40 |
| | <i>Ships.</i> | |
| | <i>Knights.</i> | 25 |
| | <i>Wheeler.</i> | 30 |
| | <i>Allison</i> | 20 |
| | <i>Cooke, Vesuvius</i> | 30 |
| | <i>Richmond</i> | 25 |
| | <i>Guide to Stratford (?)</i> | 30 |
| | <i>Raby</i> | 200 |
| | <i>Dort</i> | 550 |
| | <i>Scarboro.</i> | |
| | <i>Castle & Town</i> } | 30 |
| | <i>Murray</i> | 400 |
| | | <hr/> 1380 |
| | <i>Cooke Hastings</i> | 40 |
| | <i>Coast</i> | 30 |
| | <i>Rye. Battle.</i> | 16 |
| | | <hr/> 1466 ” |

| | | | |
|------|--------|---|-------------------|
| Page | 58a. | Woman holding child in her arms. | |
| " | 59. | " <i>Januaray, January</i> <i>Feburary.</i> " | |
| " | 60-62. | Blank. | |
| " | 62a. | } Study of sky. | |
| " | 63. | | |
| " | 63a. | A diagram. | |
| | | (Leaf torn out) | |
| " | 64. | Blank. | |
| " | 64a. | " <i>40 Chancery</i> <i>M^{rs} Starkey.</i> " | |
| " | 65. | A soldier. | |
| " | 65a. | Clouds. | |
| " | 66. | Do. , &c. | |
| " | 66a. | Houses among trees.—" <i>R'mond Hill</i> , &c." | |
| " | 67. | Distant houses, &c. | |
| " | 67a. | A vessel.—" <i>Copper Bottom. Rudder, Eggs, straw</i> , &c." | |
| " | 68. | Study of clouds. | |
| " | 68a. | A wreath ; written inside—" 31 — 1818 " ; also— | |
| | | " <i>30 March paid Miss West</i> | 3 |
| | | <i>15 April ditto</i> | 7 — 10 |
| | | <hr/> Watson. <i>23 April</i> | — 10 |
| | | <hr/> Twitson. <i>12 Feby —</i> | — 5." |
| " | 69. | Design for Mr. Fawkes's " Dort " ; also— | |
| | | " <i>M^r Fawkes' Bond</i> | 1200 |
| | | <i>Note</i> | 780 |
| | | <i>Dort</i> | 550 — 27 — 10 |
| | | <i>Sir John Leicester's Note</i> | 400 — .20. |
| | | | <hr/> 2930 |
| | | | 47 10 |
| | | <i>Interest upon Sir John, 2 years</i> | 40 — |
| | | | <hr/> 3017 — 10 " |
| | | | <hr/> |
| " | 69a. | } Study of sky. | |
| " | 70a. | | |
| " | 71. | | |
| " | 71a. | } Do. | |
| " | 72. | | |
| " | 72a. | } Do. | |
| " | 73. | | |
| " | 73a. | } Do. | |
| " | 74. | | |
| " | 74a. | Do. | |
| " | 75. | Do. | |
| " | 75a. | Do. | |
| " | 76. | Do. | |
| " | 76a. | Do. —" <i>Opposite the Sun. W. N.E. On</i> <i>the Raby drag,</i> " &c. | |
| " | 77 | Do. —" <i>N.E. leaving off of Rain.</i> " | |

Page 77a. "*Land upon Twickenham Lane*
King Head Turf. Feb. 1. 25. Wednesday.
M^r James, New Boswell Ct., and M^r Peyton.

21 Golden Lane. Feb. 23. Monday.
2 Brig. of Guards. 2 Bat. of the Coldstreams.
2 B. of 3 Rt. of F. Gds. 1 Bat. of German Horse
Artillery. &c."

(38 leaves drawn on.)

1816-1822* (AET. 41-47).

CLV.—"KIRKSTALL LOCK" SKETCH BOOK.

SCHEDULE 164.

A number of loose leaves, and part of one paper
 cover or fly-leaf of a sketch book.

Water mark,—none.

Size of page, $7\frac{3}{8} \times 9\frac{1}{8}$.

- Page 1. Road running through rural landscape—"Horses and
Ploughmen Returning from Work."
- " 2. Lock gates with "*Barges unloading Coals.*"
- " 3. House by river, with distant church tower.
- " 4. River scene.
- " 4a. } Bridge, with lock gates.
- " 5. }
- " 5a. Another view of same bridge.
- " 6. River scene.
- " 7. Near Kirkstall Lock.
- " 8. Houses with boats on shores of river.
- " 9. Group of houses.
- " 10. Bay, with cliffs.
- " 11. Houses, with distant headland.
- " 12. Town in middle distance, at foot of hills.
- " 13. Lock gates.
- " 14. Kirkstall Abbey.
- " 15. Lock gates, with Kirkstall Abbey in distance.
- " 16. Kirkstall Lock. Water colour. (The view engraved
 in "*River Scenery*" [1827] is looking in opposite
 direction.)
- " 17. River scene, with "*Carpenters at work mending the*
sluice."
- " 18. Trees and buildings beside river.
- " 19. Kirkstall Abbey, with cornfield. Water colour. 4th
 Loan Collection, No. 29.

(19 leaves drawn on.)

1817* (AET. 42).

CLVI.—“RABY” SKETCH BOOK.

SCHEDULE NO. 226.

Sketch book, bound in mottled boards, with black leather back and corners.

Turner's label—“115. *Raby*.”

Executor's endorsement—“No. 226. 27 in Pencil and 2 in Colors.

(Sgd.) C. Turner.”

Water mark—“J. Whatman, 1816.”

Size of page, $9\frac{1}{8} \times 13$.

The drawings were distributed, but no record was made of their original sequence. Most of the drawings are continued over two sheets of paper, which affords some clue to their proper positions; but as some of the leaves have been mounted and stuck down tight, the drawings on the back have thus been sacrificed.

- | | | |
|------|-------|---|
| Page | 1. | Blank. |
| „ | 2. | Stream, with one-arched bridge; a square-shaped tower and cottage on hill in middle distance. The foreground is worked in water colour, with a monochrome foundation. Exhibited Drawings, No. 297, N.G., as “Scotland (Latest Period).” |
| „ | 3. } | Gibside, the seat of the Earl of Strathmore. <i>See</i> Engraving |
| „ | 4. } | in Surtees’ “Durham,” published December 1st, 1819. |
| „ | 5. | Distant landscape, with river and hills. |
| „ | 5a. } | Another view of Gibside, near Swalwell, on River |
| „ | 6. } | Derwent. |
| „ | 6a. | Another view of Gibside. |
| „ | 7. | A mansion on hill in park; probably Gibside. Apparently continued on another page, which is now missing. |
| „ | 7a. | Another view of Gibside. |
| „ | 8. | Gibside in distance. |
| „ | 8a. | Two landscapes, and details of Hilton Castle and church. |
| „ | 9. | River between hills, with a castle in middle distance. |
| „ | 9a. | Details of Hilton Castle. |
| „ | 10. | Hilton Castle. <i>See</i> Engraving in Surtees’ “Durham”; also CXC VII, P. |
| „ | 11. | Landscape. |
| „ | 11a. | Landscape. Looks like portion of a missing drawing. In foreground—“Road to near (? New) <i>Raby</i> .” |
| „ | 12. | Blank and torn. |
| „ | 12a. | Huntsmen and dogs at Raby Meet. |

- Page 13. Two views of Raby Castle ; lower one, "*Raby, from the Auckland Road.*"
- „ 13a. Meet at Raby Castle.
- „ 14. Raby Castle.
- „ 14a. Huntsmen and horses.
- „ 15. Landscape, with Raby Castle in middle distance.
- „ 15a. "*Raby S.W.*"
- „ 16. Landscape, with Raby in middle distance.
- „ 16a. } Raby Castle.
- „ 17. }
- „ 18. Part of landscape. Looks like portion of a missing drawing.
- „ 18a. } Raby Castle.
- „ 19. }
- „ 19a. } Raby Castle.
- „ 20. }
- „ 21. The reverse of 21a ; contains a drawing, but is stuck down tight.
- „ 21a. Raby Castle. (Oxford, 89-70b.)
- „ 22. Raby Castle. Continuation of previous drawing. (Oxford, 88-65).
- „ 22a. Details of buildings, trees, &c. "*Belonging to Raby.*"
- „ 23. A drawing, but stuck down tight.
- „ 23a. Raby Castle. Partly coloured. (Oxford, 91-92b.)
- „ 24. Raby Castle. Partly coloured. Continuation of previous drawing. (Oxford, 90-92a.)
- „ 24a. A drawing on back, but stuck down tight.
- „ 25. Raby Castle.
- „ 25a. { An abbey church (?) on hill in middle distance, with winding river in foreground. The palace of the
- „ 26. { Bishop of Durham. Bishop Auckland.
- „ 26a. Another view of same scene.
- „ 27. Blank.
- „ 27a. } Another view of same building.
- „ 28. }
- „ 28a. } Hilly landscape, with houses. Part of p. 29 has been
- „ 29. } cut off.
- „ 30. River winding among hills.
- „ 30a. } Streatlam Castle, Staindrop (near Raby). View of
- „ 31. } the house and grounds ; in margin, various architectural details—" *Side windows stone band only, "West door,"* &c.
- „ 31a. } Another view of same building.
- „ 32. }
- „ 32a. Part of landscape ; continuation of a missing drawing.

(31 leaves drawn on.)

1817* (AET. 42).

CLVII.—“DURHAM, NORTH SHORE” SKETCH BOOK.

SCHEDULE No. 373.

Sketch book, bound in leather, with one brass clasp (broken).

Turner's label on back, “32. *Durham, North Shore*”; written in ink on one of the covers, “*Northumberland and Part of Durham.*”

Executor's endorsement, “No. 373. 56 leaves of slight sketches.

(Sgd.) H. S. Trimmer.”

Water mark, “J. Whatman, 1814.”

Size of page, $4\frac{1}{2} \times 7\frac{3}{4}$.

Inside one cover, a slight sketch of a cliff and “*G. Spoor's, Solicitor*”; inside other:—

| | |
|---------------------------|-----|
| “ <i>Newcastle</i> ” | 1 |
| “ <i>Ditto</i> ” | 1 |
| “ <i>Wine</i> ” | 1 |
| “ <i>Newcastle Bill</i> ” | 2 |
| “ <i>Durham</i> ” | 1.” |

| | | |
|------|------|--|
| Page | 1. | Vessel on river. |
| “ | 2. | Lighthouse and pier. |
| “ | 3. | Bridge at Newcastle-on-Tyne |
| “ | 4. | Do. do. |
| “ | 5. | Do. do. |
| | | (Leaf with sketch on torn out.) |
| “ | 6. | Durham Castle. |
| “ | 7. | Bridge at Durham. |
| “ | 8. | Durham Cathedral from across the river. |
| “ | 9. | Do. do. |
| “ | 10. | Durham, with river and bridge. |
| “ | 11. | Durham Cathedral. |
| “ | 12. | Durham. |
| “ | 13. | Do. |
| “ | 14. | Path over hill. |
| “ | 15. | Ruined castle. |
| “ | 16. | Do. |
| “ | 16a. | } Castle, with bridge in foreground. |
| “ | 17. | |
| “ | 17a. | } Landscape, with castle. |
| “ | 18. | |
| “ | 19. | Blank. |
| “ | 19a. | } Road over hill, with figures mending bridge. |
| “ | 20. | |
| “ | 21. | |

| | | | |
|-----------|---|--------------|-----|
| Page 21a. | The Episcopal Palace, Bishop Auckland. <i>See</i> | | |
| „ 22. | pp. 25a-28, “Raby” Sketch Book, for other draw- | | |
| „ 23. | ings of same buildings. | | |
| „ 23a. | Do. | do. | do. |
| „ 24. | | | |
| „ 24a. | Do. | do. | do. |
| „ 25. | | | |
| „ 25. | Do. | do. | do. |
| „ 26a. | Do. | do. | do. |
| „ 27. | | | |
| „ 27a. | Landscape, with distant hills. | | |
| „ 28. | | | |
| „ 28a. | Do. | —“Cock Lake” | (or |
| „ 29. | Castle). | | |
| „ 29a. | Hilly landscape, with figure on horseback. | | |
| „ 30. | | | |
| „ 30a. | Hilly landscape, with figures, horse and cart, &c. | | |
| „ 31. | | | |
| „ 31a. | Road across hills. | | |
| „ 32. | | | |
| „ 32a. | Hilly landscape. | | |
| „ 33. | | | |
| „ 33a. | Bridge, with ruins on hill above. Barnard Castle | | |
| „ 34. | | | |
| „ 35-49. | Blank. | | |
| „ 50. | Distant hills. | | |
| „ 51. | Blank. | | |
| „ 51a. | Distant hills.—“Towards Bowes.” | | |
| „ 52. | | | |
| „ 53-74. | Blank. | | |
| „ 74a. | River, with trees, and castle in mid-distance. | | |
| „ 75. | Blank. | | |
| „ 75a. | River, with trees, and castle in mid-distance. | | |
| „ 76. | Blank. | | |
| „ 76a. | Bridge, with town on hill beyond. | | |
| „ 77. | Blank. | | |
| „ 77a. | Prudhoe Castle, Northumberland. <i>See</i> Engraving in | | |
| „ 78. | “England and Wales,” published March 1, 1828. | | |
| „ 78a. | Prudhoe Castle. | | |
| „ 79. | | | |
| „ 79a. | Do. | | |
| „ 80. | | | |
| „ 80a. | Do. | | |
| „ 81. | | | |
| „ 81a. | River scene. | | |
| „ 82. | Blank. | | |
| „ 82a. | River, with ruins. | | |
| „ 83. | Blank. | | |
| „ 83a. | River, with ruins. | | |
| „ 84. | Blank. | | |
| „ 84a. | River, with ruins. | | |
| „ 85. | Blank. | | |
| „ 85a. | River, with ruins. | | |
| „ 86. | Blank. | | |

- Page 86*a*. River, with ruins.
 „ 87. Blank.
 „ 87*a*. River, with building in mid-distance.
 „ 88. Blank.
 „ 88*a*. River, with castle in mid-distance.
 „ 89. Blank.
 „ 89*a*. Landscape, with trees.
 „ 90. Blank.
 „ 90*a*. Ruined castle.
 „ 91. Blank.
 „ 91*a*. Castle on hill.
 „ 92. Buildings and trees.
 „ 92*a*. Landscape, with bridge and distant castle (?)
 „ 93. Blank.
 „ 93*a*. Ruined castle.

(57 leaves drawn on.)

1816-1818* (AET. 41-43).

CLVIII.—“*SKIES*” SKETCH BOOK.

SCHEDULE No. 159.

Sketch book bound in parchment.
 Turner's label on back, “79. *Skies*.”
 Water mark, “J. Whatman, 1814.”
 Size of page, $4\frac{1}{8} \times 9\frac{3}{4}$.

All the drawings are in water colour unless otherwise specified.

Inside one of the covers there is a slight sketch in pencil of a sky, with the written notes, “*Yellow light. Blue Shadows. Red Crimson Light.*”

- | | | |
|------|-----|-----------------|
| Page | 1. | Blank and torn. |
| „ | 2. | Study of sky. |
| „ | 3. | Do. |
| „ | 4. | Do. |
| „ | 5. | Do. |
| „ | 6. | Do. |
| „ | 7. | Do. |
| „ | 8. | Do. |
| „ | 9. | Do. |
| „ | 10. | Do. |
| „ | 11. | Do. |
| „ | 12. | Do. |
| „ | 13. | Do. |
| „ | 14. | Do. |
| „ | 15. | Do. |

| | |
|----------|--|
| Page 16. | Study of sky. |
| " 17. | Do. |
| " 18. | Do. |
| " 19. | Do. |
| " 20. | Do. |
| " 21. | Do. |
| " 22. | Do. |
| " 23. | Do. |
| " 24. | Do. |
| " 25. | Do. |
| " 26. | Do. |
| " 27. | Do. |
| " 28. | Do. |
| " 29. | Do. |
| " 30. | Do. |
| " 31. | Do. |
| " 32. | Do. |
| " 33. | Do. |
| " 34. | Do. |
| " 35. | Do. |
| " 36. | Do. |
| " 37. | Do. |
| " 38. | Do. |
| " 39. | Do. |
| " 40. | Do. |
| " 41. | Do. |
| " 42. | Do. |
| " 43. | Do. |
| " 44. | Do. |
| " 45. | Do. |
| " 46. | Do. |
| " 47. | Do. |
| " 48. | Do. |
| " 49. | Do. |
| " 50. | Do. |
| " 51. | Do. |
| " 52. | Do. |
| " 53. | Do. |
| " 54. | Do. |
| " 55. | Do. |
| " 56. | Do. |
| " 57. | Do. |
| " 58. | Do. |
| " 59. | Do. |
| " 60. | Do. |
| " 60a. | Salt Hill, Windsor. Pencil. |
| " 61. | Study of sky. |
| " 61a. | Salt Hill, Windsor. Pencil. |
| " 62. | Study of sky. |
| " 62a. | Sheep washing, Salt Hill, Windsor. Pencil. <i>See</i> "Liber" plate (R. 74). Unpublished. |
| " 63. | Study of sky. |
| " 63a. | Sheep washing, Windsor. Pencil. |
| " 64. | Study of sky. |

- Page 64a. } Fourth of June at Eton. Pencil.*
 " 65. }
 " 65a. } Fourth of June at Eton. Pencil.
 " 66. }
 " 66a. Mansion, with portico. Pencil.
 " 67. Study of sky.
 " 67a. } Greenwich Hospital, &c., from Greenwich Hill, "St.
 " 68. } *Magnus*" in distance. Pencil.
 " 68a. River scene. Pencil.
 " 69. Study of sky.
 " 69a. An interior with open doors leading to garden. Pencil.

(68 leaves drawn on.)

1817 (AET. 42).

CLIX.—ITINERARY RHINE TOUR SKETCH BOOK.

SCHEDULE No. 394.

Small pocket book, bound in brown leather.

Turner's label on back—"42. *Rhine*"; written in ink on cover—"Ostend, *Rhine*."

Executors' endorsement—"No. 394. Contains 66 leaves pencil sketches.

(sgd.) H. S. Trimmer,
C. Turner."

Water mark—"1817."

Size of page— $2\frac{1}{4} \times 4\frac{1}{16}$.

Mr. Ruskin's endorsement on wrapper—"394. Of little value, but has the study for Fawkes's Dort. One leaf out."

Written inside covers :—

"Boots (? Books)

Pouch

Fever medicine

Bark

Pencils

Colors";

"Vier ist myn Simmer

Where is my Chamber," &c.

(Pages 1 to 30 form a kind of MS. guide book, written in ink by the artist. Interspersed with small pencil sketches, &c.)

* Entry in Mrs. Fawkes's diary for 4th June, 1818 :—"Went to Eton to see the boat race. Dined and slept at Salt Hill. Little Turner came with us."

- Page 1. "Ostend
*"Laisser passer sans aucune empêchement.
 Inn The Hotel de la Cour Impériale. Badly served.
 Charges dear. 2 francs for Breakfast. En passant.
 Napoleons and francs to have. Table
 d'hôte $\frac{1}{2}$ past one. 2 fr. $\frac{1}{2}$. good (?) sup. the place of
 the Schuyts to Bruges— $\frac{1}{2}$ a League. Canotte freight
 $\frac{1}{2}$ a franc. trichschuyts : Barque. jagartge postil-
 lion."*
- „ 1a. "Schipppers. horsemen . . . best Cabin a franc,
 time 2 hours. 12 miles to Bruges." ;
- „ 1a. } also slight pencil sketch off "Newhaven."
 „ 2. }
- „ 2a. A coach.
- „ 3. "Bruges.
*Porters for luggage with brouette. Barrow. passport
 ex. printed blanks to fill up at the Inn.
 Inn. Fleur de Blés near the Grande Place.
 Table de Hôte very early dinner at
 3 francs.
 Saint Sauveur Hospital a few pictures, one of Phillip
 the Good by John of Bruges, the Martyrdom of
 St. Quinctilianus in white of Egg, 7 acts of Mercy
 by &c. &c."*
- „ 3a. "Buildings, the Halle, nr the Grand Place, the
 Esplanade des Dames Anglaises."
- „ 4. Two groups of figures.
- „ 4a. Landscape with building.
- „ 5 "Ghent.
*Schuyts come Morning at 9. A Bell gives notice from
 the Town poorte or quay, but cabin 5 francs. &c.
 dinner at one o'clock. Bordeaux wine 2 f. $\frac{1}{2}$ pr. bottle.
 Inn. Hotel de Flandre or Duc de Wellington, both in
 the High Street.
 Buildings. Church of the Dominicans. St. Michael.
 the Crucifixion by Vandyke. St. Bavon &c."*
- „ 5. "Evertign. Hantort, &c."
- „ 6. Bridge and buildings.
- „ 7. "Brussels. to Leige 15 franc.
 35 miles from Ghent
 Inns. Hotel de Holland 3 o'clock 3 fr. 4 — 4 fr.
 Flander.
 de Belle Vue.
 Prince of Wales on one side of the Park, the Hotel de
 Angleterre —
Bill Carte, with prices. Fourberies.
 Cheats.
 Road to Louvain the best view
 Buildings. The Cathedral St. Gudule. New Church
 of Cousenberg, Palace of Laekin."

- Page 7a. "*faillies veils, sabots*—wooden shoes. *chaise á Simon* (?)
a cart with a Hood and 2 Horses.
Waterloo lies on the road to *Charleroi*. *Jean de Nivelles* a inspection—at the end of *St. Jean* the roads from *Charleroi* and *Nivelles* meet."
- " 8. "Dutch casks" and vessels.
- " 9. "Antwerp.
Inns. *Grand Hotel de l'Ours*. *Place de Min* (?).
du Grand Labourer de l'Empereur
B. Cathedral Notre Dame. *Church St. Jaques*. The
Jesuit's Church—by *Rubens*.
Fare to Rotterdam. 23 francs. *St. Antoine*.
Guilder or florin about 20 pence *Place du Vert*.
8."
- " 10. "Amsterdam.
Inn. *The Arms of Amsterdam*, corner of *Rusland*.
table d'Hote 3 o'clock 2 florins with a pint of *Bordeaux*
Pictures. the *Surgeon*—*Theatre de Anatomie*.
Stad House, *Rembrandt Corp de Garde*. over the
Museum—gratuity a florin."
- " 10a. A bridge and town.
- " 11. MS. note in pencil.
- " 11a. } Distant hills; also on p. 12 :—
- " 12. } "Haarlem, 9 Miles from A.
Schuyts from the *Haarliche Poorte* all hours. fare $\frac{1}{2}$ a
Guilder.
Inn. *The Gekroonde Zwaan*, near the *Leydche Poorte*"
- " 13. "The Hague.
or *Weys de Bosche*
Inn. *Bosse Vierhuis* . . . op. de *Qui*."
- " 13a. "*Helcutsluys*. *Place Inn*. 80 feet water.
Brill to *Rotterdam*, 12 miles &c."
- " 14. "Rotterdam
Boompjee or *Boomquay*. &c."
- " 14a. "Can we de *Rasphuyse* see &c."
- " 15. "Can ich here essen—can I have anything to eat &c."
(2 leaves torn out.)
- " 16. "Spire—on the Rhine.
Hidelburg—about 70 miles above *Spire*. the most
way—to *Frankfort* on the *Main*,
then by *Darmstadt* to *Hidelburg*.
Antwerp. The Bear Black."
- " 17. "Manheim.
Building the *Jesuits Church*, *Town House*.
Inn. *Cour Palatine*. Good"
- " 18. "Mentz to *Manheim* flat.
Bridge of 40 Boats."
- " 19. "Mentz to *Bingen* 21 Miles.
between which there are 40 towns with several castles.—
Waalluff a small town on the *Nahe*, at its junction
with *R.* is *Bingen*."
- " 20. "Bingen lock.
A *Castle and Abbey*. on the *Nahe* &c.—the *Island and*
Town. *Bridge* over the *Nahe* built by *Drusus*"

- Page 21. "Rudesheim opposite to Bingen
Johannis-berg, about the middle of the Rhinegau;"
also a slight pencil sketch of bridge and town.
- " 22. "Baccharach or Bacchi-ara.
Inn, the Star—le Etoile.
In the way—Husbeck, an ancient Gateway, Castle of
Hoggestein and two others in the way—from the
apartment at Bacch. the city of Kaub, and two more
Castles and the remains of a Church, Gothic.
3 miles below Baccharah a Platz and a castle on a rock
in the middle of the R."
- " 23. "Oberwesel 6 miles below B.
Boat ten pence, a franc. Castle of Tefels commands
the town, or Vessel Castle, Church of St. Martin."
- " 23a. "French Language. D. L. 292 Holborn.
2 Gs. the month.
- " 24. "St. Goar
A small distance below Vessel a dangerous Whirlpool.
a mile below where the banks are very close. Castle
of Rhenfels. good Inn. the Bois Verd. Schwalbach
water or sour water sold here which corrects the sour
wine. The castle of the Cat seen from the Inn. the
r. Bank with Goarhausen at the bar and Patisberg—"
- " 24a. "likewise the Mouse Castle with Village of Welmich."
- " 25. "Boppard
a Tower and Nunnery
Brabach—by Spiez.
small Inn by the water side but badly
The castle of Marxburg. Rense
Obers Lahnstein
Castle of Lonach. Hermitage near."
- " 26. "The Entrance of the Lahn
at Nether Lahnstein
Castle of Capelle seen from the Inn
Ober Lahnstein at its foot. Tiberius.
Haverdorf. r. side of R.
 $\frac{1}{2}$ way between Nether Lahnstein and Coblenz fine
view of Ehrenbreitstein."
- " 27. "Coblenz
Stone Bridge over the Moselle 14 Arch
At the Palaces.
Inn at the river side opposite Ehrenbreitstein.
Friar's Grace."
- " 28. "Andernach. Roman.
Castle and walls. Rafts. Touffstein.
Hammerstein 2.
Castle and town.
Lintz opposite.
opposite Hammerstein—Reinach. Castle at its foot. .
Tower Reineck."
- " 28a. Four pencil sketches of Drachenfels and Roland's Eck.

- Page 29. "a league below towards Cologne
Rowland's Keitz Castle—v romantic with Unkel or
Unkel.
Bonne
a watering place near here mntd by Miller.
Cologne."
- „ 29. A number of figures of women, porters, &c.—"Men
Black Scotch Bonnet," "Nun Black," "Striped with
a Hood," &c.
- „ 30. "Aix la Chapelle
Inn Cour des Londre
Castle of Schonfort 3 miles not remarkable
Castle of Shogwin
near Liege
—
Hui —
—
Namur."
(End of Itinerary written in ink.)
Also pencil sketch of female head-dress—"White
cap sometime color'd but most red or pink spots."
- „ 30a. View of Rhine near Drachenfels, and sketch of a
building, with "Island" written beneath it. (Build-
ing on Island of Nonnenwerder.)
- „ 31. "Brussels.—Hotel de Flandres. de Angleterre. Hotel
de Belle Vue.
Cortenbergh $1\frac{1}{2}$
Louvain $1\frac{1}{2}$
Tirlemont $2\frac{1}{4}$
St. Trond 2
Orey $2\frac{1}{4}$
Liege $2\frac{1}{4}$ Hotel l'Aigle Noir. Hotel de
Flanders.
Batizza $2\frac{1}{2}$
Aix la Chapelle 3 Le Grand Hotel. le Dragon d'or
Juliers. 3
Berchima $2\frac{1}{2}$
Cologne 3 La Ville de Baque. Le Grand
Rheinberg, &c."
- „ 31a. "5 $\frac{1}{2}$ Hours. 3 posts &c."
- „ 32. "Bonn. 3. La Cour Imperiale
Remagen $2\frac{1}{2}$
Andernach 3
Coblentz. 3. Les Trois Swisses. Le Cour de
Treves. Left Bank of the Rhine,
La Lille la post.
Boppart. $2\frac{1}{2}$ La Poste. Le Mirroir.
St. Goar. $1\frac{3}{4}$ La Forest Verte. Le Lys.
Bacharach. $1\frac{3}{4}$
Bingen $1\frac{3}{4}$
Mayence 3 Les Trois Couronnes. Le Cour de
Mayance."

| | | | | | |
|------|------|---|--------------------------------|--------------------------|----------------------|
| Page | 33. | "Hadersheim | 2 | L. Blanc. | Le Bonn Noir |
| | | Frankfort | 2 | L. L'Hotel de Angleterre | La Cygne |
| | | | | | Wine Bush |
| | | Darmstadt | 3 | La Cour de Hesse. | La Poste |
| | | Hepperheim | 3 ¹ / ₂ | Le Soleil. | |
| | | Wenheim. | 2 ¹ / ₂ | | |
| | | Heidelberg. | 2 | Le Brochet d'Or. | Les Trois Rois. |
| | | Wissloch. | 2 | | Baden. |
| | | Bruchsal. | 2. | Le Cerf | |
| | | Darlach. | 2 | La Poste | |
| | | Ettlinger | 1 | | |
| | | Rastadt | 2 | La Croix | Le Soleil." |
| „ | 34. | "Buhl. | 2 | | |
| | | Appenweher | 3 | | |
| | | Offenberg. & | | La Couronne. | |
| | | Friesenheim | 1 ¹ / ₂ | | |
| | | Kenzingen | 3 | | |
| | | Emmendingen | 1 ¹ / ₂ | | |
| | | Fribourg | 2 | Le Nègre | |
| | | Krotzingen. | 1 | | |
| | | Muhlheim | 2 | | |
| | | Kaltenherborge | 2 | | |
| | | Basle | 3 | Les Trois Roc. | |
| | | | 93 | | |
| | | | | Swecht and Goode. | |
| | | | | Quick good. | |
| | | | | geschwind quick | |
| | | | | Altritt. privy." | |
| „ | 35. | "Coblentz to | | Frankfort | Right bank of Rhine. |
| | | Nassau | 3 | | Hoofd |
| | | Nastadten | 2 | Rotterdam | The Wines Hoof |
| | | Schwalbach | 2 | | Boar's Head. |
| | | Wisbaden | 2 | | |
| | | Hadersheim | 2 ¹ / ₂ | | |
| | | Frankfort | 2 | | |
| | | | 13 ¹ / ₂ | | |
| | | | 5 | | |
| | | | 65 " | | |
| „ | 36. | A ruined castle with mountains in distance (probably Bingen), and figures—"Woman drying and Bleaching clothes." | | | |
| „ | 37. | The ruined castle at "Bingen." | | | |
| „ | 37a. | "Sinsig." | | | |
| „ | 38. | "Sinsig." | | | |
| „ | 38a. | "Sinsig." | | | |
| „ | 39. | Male and female figures, bottles, baskets, &c. | | | |
| „ | 39a. | Various figures. | | | |
| „ | 40. | Do. | | | |
| „ | 40a. | Do. | | | |
| „ | 41. | Do. | | | |

| | | |
|------|--------|---|
| Page | 42. | Blank. |
| " | 43. | Study of clouds. |
| " | 43a. | Do. |
| " | 44. | Do. |
| " | 44a. | Do. |
| " | 45. | Blank. |
| " | 45a. | } View of " <i>York</i> ." |
| " | 46. | } |
| " | 46a. | Three figures. |
| " | 47. | A quay with church in distance. |
| " | 47a. | A quay with houses. |
| " | 48. | Boats (?). |
| " | 48a. | The Swing Bridge, Bonn (Some leaves torn out.) |
| " | 49. | Bonn Cathedral. |
| " | 49a. | A town on a river. |
| " | 50. | Vessels at Dordrecht. |
| " | 50a. | Near Dordrecht (?). |
| " | 51. | Clouds. |
| " | 51a. | A castie. |
| " | 52. | Do. |
| " | 52a. | Stags fighting, &c. |
| " | 53. | Road with bridge in mid-distance. |
| " | 53a. | Stags fighting. |
| " | 54. | Young stags. |
| " | 54a. | Young stags. (This leaf was torn out, and numbered "218b" in black ink and "1002" in red ink, by Mr. Ruskin.) |
| " | 55. | Clouds. |
| " | 55a. | Female figure and small view of " <i>Cologne</i> ." |
| " | 56. | Various figures, &c. |
| " | 56a. | A castle. (Leaf torn out.) |
| " | 57. | " <i>Katz</i> " Castle. |
| " | 57a. | } " <i>Above Goar</i> ." |
| " | 58. | } |
| " | 59. | Church and town. |
| " | 59a. | } Mayence. |
| " | 60. | } |
| " | 61. | Blank. |
| " | 61a. | Town on the Rhine. |
| " | 62. | Female figures. |
| " | 62a. | Three dogs—" <i>Mary</i> " and " <i>Grafton</i> ." |
| " | 63. | Dogs. |
| " | 63a. | A landscape (" <i>Aix</i> ") ; and dogs—" <i>Chesterfield</i> ." |
| " | 64. | Dogs—" <i>Martin</i> ." |
| " | 64a. | Dogs—" <i>Blucher</i> , " &c. (Leaf torn out.) |
| " | 65. | Figures on horseback. |
| " | 65a. | River scene with bridge, &c. (2 leaves torn out.) |
| " | 66. | Landscape with windmill. |
| " | 67-69. | Blank. |
| " | 69a. | Carts (various) with figures and horse. |
| " | 70. | Horses and carts. |

| | | |
|------|--------|--|
| Page | 71-73. | Blank. |
| " | 73a. | Landscape with trees. |
| " | 74. | Blank. |
| " | 74a. | Various figures. |
| " | 75. | Blank. |
| " | 75a. | " <i>Bacharach</i> ." |
| " | 76. | Various figures. |
| " | 76a. | " <i>Iffels</i> (?)." (? <i>Teffels</i> .) |
| " | 77. | " <i>Kaub</i> ." |
| " | 77a. | Do. |
| " | 78. | " <i>Tiffels</i> ." |
| " | 78a. | " <i>Tiffels</i> ." |
| " | 79. | " <i>Capelle</i> ." |
| " | 79a. | " <i>Andernach</i> ." |
| " | 80. | " <i>Andernach</i> ." |
| " | 80a. | " <i>Aix</i> " |
| " | 81. | Female headdresses. |
| " | 81a. | " <i>Rheineck</i> " and " <i>Loneck</i> " (?). |
| " | 82. | " <i>Rheineck</i> ." |
| " | 82a. | Ox carts, &c. |
| " | 83. | Steep banks of Rhine. |
| " | 83a. | " <i>Drakenfels</i> " and " <i>Oberwesel</i> ." |
| " | 84. | " <i>Henndorf</i> ." |
| " | 84a. | } " <i>Bonne</i> ." |
| " | 85. | } |
| " | 85a. | } " <i>Bonne</i> ." |
| " | 85. | } |
| " | 86a. | Ruins of castle. |
| " | 87. | " <i>Aix</i> ." |
| " | 87a. | A gateway. |
| " | 88. | A town. |
| " | 88a. | A well, &c. |
| " | 89. | Towers. |
| " | 89a. | Bowls, glasses, &c. |
| " | 90. | A jug. |
| " | 90a. | Ox cart, &c. |
| " | 91. | Blank. |
| " | 91a. | } " <i>Market Boats at Cologne</i> ," figures, &c. |
| " | 92. | } |
| " | 92a. | Various figures, with tubs, &c.—" <i>Boy holding up a Kite</i> ," " <i>Corbelle</i> ," " <i>Red Bonnet with gold jacket</i> ," &c. |
| " | 93. | The match seller, &c. |
| " | 93a. | Wagon, &c. |
| " | 94. | Various figures. |
| " | 94a. | A tower. |
| " | 95. | Blank. |
| " | 95a. | } A headland ; also,— |
| " | 96. | } " <i>Coblents</i> . 2 <i>Naps</i> . |
| | | <i>Neder H. . sheim</i> . 1 |
| | | <i>Mayence</i> 1 |
| | | <i>St. Goar</i> 1 — 5 |
| | | <i>Cologne</i> 2 |
| | | <i>Aix</i> 1 |
| | | <i>Liege</i> 1 |
| | | <i>Brussels</i> 2 <i>Change</i> (?) 10" (or 11). |

Page 96a. Two boats.

| | | |
|-------|--------------------|------|
| „ 97. | “Bought of | 6 fr |
| | Had | 4 |
| | 2 Pound Note | 2 |
| | Cologne | 20 |
| | | — |
| | | 32.” |

„ 97a. Vessel.

„ 98. “*Manuel pour les Voyageurs sur le Rhin a la Holland*
by Aloise Schriber or Schrieder.

„ 98a. Study of sky.

„ 99. Various carts, carriages, &c.

„ 92a. Boat at sea.

| | | |
|--------|---|------|
| „ 100. | “Sunday 10 Aug ^t left London | |
| | Monday off Margate. | 11 |
| | Tuesday Ostend Bruges. | 12 |
| | Wednesday. Ghent. | 13 |
| | Thursday—E Brussels. | 14 |
| | Friday ditto. | 15 |
| | Saturday. Waterloo. | 16 |
| | Sunday. diligence. Liege, Aix le C. | 17 |
| | Monday. Cologne. | 18 |
| | Tuesday. walk. Bonne. | 19 |
| | Wednesday. do. Remagen | 20 |
| | Thursday. Coblenz. | 21 |
| | Friday. ditto. | 22 |
| | Saturday. St. Goar. | 23 |
| | Sunday. ditto. | 24 |
| | Monday. Mayence. | 25 |
| | Tuesday ditto. | 26 |
| | Wed. St. Goar. | 27 |
| | Thursday Coblenz. | 28 |
| | Friday Cologne | 29 |
| | Saturday Ditto. | 30 |
| | Sunday. diligence. Aix. | 31 |
| | Monday ditto. Liege. | 1 |
| | Tuesday Antwerp. | 2 |
| | Wednesday. Antwerp. | 3 |
| | Thursday. Rotterdam. | 4 |
| | Friday ditto | 5 |
| | Saturday. Hague. | 6 |
| | Am. | 7 |
| | U. (? Utrecht). | 8 |
| | R. (?). | 9 |
| | D. | 10 |
| | R. | 11 |
| | S. | 12 |
| | (?) | 13 |
| | (?) | 14 |
| | (?) | 15 ” |

„ 100a. Vessel at sea.

- Page 101. "*Bankers account.*
J. D. Hirstatt. Cologne
Aug^t Tuesday 17—20."; also :—
"Lost in the Walett.
A Book with Leaves
ditto. Cambell's Belgium
3 Shirts.
1 Night ditto.
A Razor
A Ferrell for Umbrella
A pair of Stockings
A waiscoat
 $1\frac{1}{2}$ Doz. of Pencils
6 Cravats.
1 Large ditto
1 Box of Colors."
- „ 101a. Study of sky.
- „ 102. "*Have you seen my baggage, &c.*"
- „ 102a. A headland ; also :—
"Mr W. F. Sanday.
Rev^d R. Harrison, Wistoe.
South Shield," &c.

(74 leaves drawn on.)

1817 (AET. 42).

CLX.—WATERLOO AND RHINE SKETCH BOOK.

SCHEDULE NO. 258.

Sketch book, bound in leather, with one brass clasp (broken).

Turner's label on back :—"25. *Rhine.*"

Executor's endorsement :—"No. 258. 91 leaves—most of them used on both sides with pencil sketches.

(Sgd.) H. S. Trimmer."

Water mark, "J. Whatman, 1816.

Size of page, $5\frac{7}{8} \times 3\frac{3}{4}$.

The covers have been broken off and the leaves distributed, but they were numbered first.

The following pages were placed in a packet endorsed, "Invent. 258. Inferior Leaves":—1, 5, 6, 7, 10, 11, 13, 17, 18, 19, 20, 22, 23, 24, 25, 28, 29, 30, 31, 32, 34, 35, 39, 44, 46, 66, 76, 80, 82, 84, 88, 89. (32 leaves.)

On inside of both covers there are various pencil sketches of views on the Rhine.

Page 1. Harbour (?).

3 1a. Four sketches of the Lurley Beg—"Laureligh."

- Page 2. } "*La Halle sur la grande Place à Bruges.*" (Loan
 ,, 3. } Collection, No. 1, 121c and 121d.) (? Continuation
 of drawing on back of p. 4.)
 ,, 4. Bridge, with buildings.
 ,, 5. Building, with two towers.
 ,, 5a. The Minne-Water, Bruges ; tower and bridge.
 ,, 6. Tower on canal, Bruges.
 ,, 7. The Minne-Water, Bruges.
 ,, 7a. Do.
 ,, 8. Blank.
 ,, 8a. } St. Michael's, Ghent.
 ,, 9. }
 ,, 9a. The Stadthouse, Brussels.
 ,, 10. Blank.
 ,, 10a. } The outskirts of a town—" *Arn* " (?) (? Arnheim).
 ,, 11. }
 ,, 11a. } Ste. Gudula, Brussels.
 ,, 12. }
 ,, 12a. } "*Bruxelles.*"
 ,, 13. }
 ,, 13a. Ste. Gudula, Brussels.
 ,, 14. "*Palace Laekin.*"
 ,, 14a. *Brussels : Gate to Waterloo.*"
 ,, 15. "*ditto.*"
 ,, 15a. A church at Antwerp (?).
 ,, 16. On the quay, "*Anvers.*"
 ,, 16a. "*Waterloo.*"
 ,, 17. Antwerp Cathedral.
 ,, 17a. Near Waterloo.
 ,, 18. Do.
 ,, 18a. Do.
 ,, 19. "*Belle Alliance Inn*" and "*Haye Sainte.*"
 ,, 19a. Near Waterloo.
 ,, 20. Do.
 ,, 20a. "*Haye Sainte*" and "*Causeway*" leading to "*Belle Alliance.*"
 ,, 21. "*ditto R.*"
 ,, 21a. "*Causeway down which Bounaparte advanced,*" with
 "*Orchard,*" "*Line of Army E.*" "*4000 killed here,*"
 "*Picton killed here,*" and "*1000 killed here.*"
 ,, 22. Another view of same farmhouse.
 ,, 22a. Three sketches : (1) "*Belle Alliance,*" "*Haye Sant*"
 in distance, "*British Lines,*" and "*French Lines*" ;
 (2) "*Orchard Entrance of Hugomont*" ; (3) "*Hugo-*
mont, side wall of."
 ,, 23. A diagram.
 ,, 24. Farmhouse, with trees.
 ,, 24a. *Entrance Gate of Hugomont, forced 4 times,*" &c.
 ,, 25. "*Ruins of Hugomont Gate.*"
 ,, 25a. Hugomont.
 ,, 26. "*General View of Hugomont from the British Lines.*"
 ,, 26a. } Quay side (?), with church in distance.
 ,, 27. }
 ,, 27a. Church tower, with "*Piles of wood*" in foreground.

- Page 28. Blank.
- „ 28a. } Castle on hill in mid-distance.
- „ 29. }
- „ 29a. } Mountains beside a river (? the Rhine). Probably
- „ 30. } the Rosenbourg, near Bonn.
- „ 30a. } The Castle of Godesberg.
- „ 31. }
- „ 31a. } The Hochkreuz near Godesberg, with the Castle of
- „ 32. } Godesberg in distance.
- „ 32a. } The Castle of Godesberg.
- „ 33. }
- „ 33a. Nearer view of the castle.
- „ 34. } Castle of Godesberg.
- „ 34a. }
- „ 35. }
- „ 35a. } Königswinter.
- „ 36. }
- „ 36a. } A nearer view of Königswinter.
- „ 37. }
- „ 37a. } Another view of Königswinter—“*Raw Large figure*
- „ 38. } *mind ing the Row vines below.*”
- „ 38a. } Rolandseck and Nonnenwerth, with the Seven Moun-
- „ 39. } tains.
- „ 39a. } The Seven Mountains.
- „ 40. }
- „ 40a. } Chateau (?) on hill beside river. (? Priory of Apol-
- „ 41. } linarisberg.)
- „ 41a. } Four sketches. Ehrenbreitstein (*see* water colour
- „ 42. } at Bury Art Gallery, Wrigley Donation), “*Katz.*” &c.
- „ 42a. } Ehrenbreitstein and the “*Katz.*”
- „ 43. }
- „ 43a. } Priory on hill.
- „ 44. }
- „ 44a. } Boats and view on Rhine.
- „ 45. }
- „ 45a. } Town, with mountains.
- „ 46. }
- „ 46a. } “*Remagen,*” &c.
- „ 47. Tower on river bank.
- „ 47a. The Castle of Rheineck.
- „ 48. Do.
- „ 48a. Three sketches ; with ruins of the Castle of Hammer-
- stein in distance.
- „ 49. Near Hammerstein ; three sketches.
- „ 49a. Andernach ; also
- „ 49a. } Ruins of the Castle of the Electors of Cologne, at
- „ 50. } Andernach.
- „ 50a. } Ruins of castle at Andernach.
- „ 51. }
- „ 51a. } Six sketches on the Rhine.
- „ 52. }
- „ 52a. View of the river from above.
- „ 53. Ruins of a castle (? Rheinfels).
- „ 53a. A castle.

Page 54. Ruins.

- „ 54a. A castle.
- „ 55. A town on the Rhine.
- „ 55a. Castle on Rhine.
- „ 56. Ruins of a castle (? Rheinfels).
- „ 56a. "*Andernach*" (?).
- „ 57. Castle (? St. Goarshausen).
- „ 57a. Two sketches—" *Cuppelle* " (probably the Castle of Stolzenfels).
- „ 58. "*Liebenstein*" and Sterrenburg ; also "*Boppard*."
- „ 58a. "*St. Goar*."
- „ 59. Ruined castles.
- „ 59a. A ruined castle.
- „ 60. Three views on the Rhine.
- „ 60a. } Four views on the Rhine.
- „ 61. }
- „ 61a. Ruins. Probably of Stahleck.
- „ 62. Caub and the Pfalzgrafenstein ; also Sooneck.
- „ 62a. } "*Bacharach*."
- „ 63. }
- „ 63a. Bacharach.
- „ 64. Ruins of Furstenberg and Sooneck.
- „ 64a. Ruins of church of St. Werner, Bacharach.
- „ 65. Welmich, with ruins of Thurnberg (?), &c.
- „ 65a. Ruined castle (? Sooneck).
- „ 66. Ehrenfels (?) and "*Rudesheim*."
- „ 66a. } "*Johannisberg*" and "the *Rheingau*."
- „ 67. }
- „ 67a. "*Walluf*," and three other sketches in the Rheingau.
- „ 68. Various sketches at "*Bingen*," "*Biebrich*," "*Walluf*," "*Elfeld*," &c.
- „ 68a. } Mayence.
- „ 69. }
- „ 69a. } Mayence—" *Timber* " and "*Boats with Hay* ; " also
- „ 70. } two other sketches.
- „ 70a. } "*Johannisberg*," "*Edrich Castle*," "*Elfeld*," and other
- „ 71. } sketches in the Rheingau. (Probably on return journey).
- „ 71a. } "*Rudesheim*," "*Bornhofen*," and the Brothers.
- „ 72. }
- „ 72a. } Three sketches (? of the Katz, St. Goarshausen).
- „ 73. }
- „ 73a. } Several sketches of Caub ; also one with a rainbow—
- „ 74. } "*below Boppard*."
- „ 74a. } Five sketches on the Rhine.
- „ 75. }
- „ 75a. } "*Hirzenach*," &c."
- „ 76. }
- „ 76a. } Braubach, with the castle of Marksburg ; also distant
- „ 77. } views of "*Lahnstein*."
- „ 77a. } Various sketches at Coblenz, with a distant view of
- „ 78. } "*Neuwied*."
- „ 78a. } "*Neuwied*," "*Andernach*," "*Weissenthurm*," &c.
- „ 79. }

- Page 79a. } Tower near Andernach, with "*Sinzig*" in distance ;
 ,, 80. } and two other sketches, one of "*Hammerstein*."
 ,, 80a. } "*Brohl*," "*Rheineck*," "*Sinzig*," and "*opposite*
 ,, 81. } "*Sinzig*."
 ,, 81a. } "*Lintz*," "*Unkel*—next below *Erpel*," "*Rolandseck*,"
 ,, 82. } "*Rheineck*," &c.
 ,, 82a. } Drachenfels, Rolandseck, and Nonnenwerth.
 ,, 83. }
 ,, 83a. } "*Bonn*" and the Rosenberg.
 ,, 84. }
 ,, 84a. } "*Rolandseck*," &c.
 ,, 85. }
 ,, 85a. Cologne ; gate near St. Martin's Church.
 ,, 86. Distant view of Bonn (?)
 ,, 86a. Walls of Cologne.
 ,, 87. Two views of "*Cologne*," showing the Bayen Thurm
 and Cathedral.
 ,, 87a. Bayen Thurm and Cathedral.
 ,, 88. Do. do.
 ,, 89. Blank.
 ,, 89a. } Ruins of "*Laurestein* ;" also a diagram of fortifica-
 ,, 90. } tions, showing—" *Glacis*, *Counterscarp*, *Ditch*,
Rampart, *Banquette*," &c.
 ,, 90a. } "*Laurenstein*," also various sketches of turrets,
 ,, 91. } towers, &c.
 ,, 91a. Diagram of fortifications, showing "*Body of the place*,"
 "*Ravelin*," "*Glacis*," &c.
 (The following leaf, though unnumbered, seems to have
 belonged to this book.)
 ,, 92. Andernach.
 Andernach, and two other sketches.
 ,, 93. Two views of town.—"*Children playing at*"
 ,, 93a. Views of town.—"*Lavenstrin* (?)."
 (93 leaves drawn on.)

1817 (AET. 42).

CLXI.—THE "RHINE" SKETCH BOOK.

SCHEDULE NO. 177.

Sketch Book, bound in leather, with one clasp, broken.

Turner's label on back—"19. *Rhine*."

Water mark—"J. Whatman, 1816."

Size of page— $7\frac{1}{8} \times 10\frac{1}{2}$.

The leaves were distributed, but they were numbered first.

- Page 1. Blank—"Victorious. 1809."
 ,, 2. Rolandseck.
 ,, 2a. Drachenfels and Rolandseck,

- Page 3. Drachenfels and Rolandseck, with the Convent of Nonnenwerth.
- „ 3a. } Ruins of the Castle of “*Hammerstein*.”
- „ 4. }
- „ 4a. } Do.
- „ 5. }
- „ 6. Blank.
- „ 6a. } The Moselle Bridge at Coblenz
- „ 7. }
- „ 7a. } Ehrenbreitstein.
- „ 8. }
- „ 8a. } View of Ehrenbreitstein. (Page 8a is No. 39, 5th
- „ 9. } Loan Collection.)
- „ 10. Ruins of a castle.
- „ 10a. } A bend of the river.
- „ 11. }
- „ 11a. } Do.
- „ 12. }
- „ 12a. } Do.
- „ 13. }
- „ 13a. } Do.
- „ 14. }
- „ 15. } Do.
- „ 16. Schloss Stolzenfels, with village of Capellen at its feet.
—“*Capelle*.” 5th Loan Collection, No. 40.
- „ 16a. } A ruined castle : Stolzenfels.
- „ 17. }
- „ 18. The Castle of Marksburg, at Braubach : figures in foreground, “*Peasants mixing manure*.” (Oxford 173-72b, as “On the Rhine.”)
- „ 19. Marxburg.
- „ 19a. } Braubach, with the Marksburg.
- „ 20. }
- „ 20a. Continuation of drawing on p. 21.
- „ 21. A drawing, but stuck down tight ; the reverse of the following drawing (p. 21a).
- „ 21a. Ruins of the Fortress of Rheinfels. (Oxford, 174-73a.)
- „ 22. Continuation of previous drawing, showing banks of River with the Castle of Thurnberg on the right.
- „ 22a. } Rheinfels, with the Katz on the opposite bank in
- „ 23. } distance.
- „ 23a. Part of a drawing of the ruins of Rheinfels.
- „ 24. Continuation of drawing of Rheinfels. Reverse of p. 24a (No. 38, 5th Loan Collection).
- „ 24a. St. Goarshausen and the Katz. 5th Loan Collection, No. 38.
- „ 25. St. Goarshausen and the Katz. (Exhibited Drawings, 624b, N.G.)
- „ 25a. } The Katz, with the Lurleyberg in distance.
- „ 26. }
- „ 26a. The Katz.
- „ 26b. St. Goar.
- „ 26c. } St. Goar and St. Goarshausen with the Katz, with
- „ 27. } Rheinfels and Thurnberg in distance.

- Page 27a. St. Goar, with Rheinfels and Thurnberg.
 „ 28. The Katz. (Oxford, 172-72a.)
 „ 28a. } The Katz, with Rheinfels across the river. (One
 „ 29. } half of this drawing is stuck down tight behind
 p. 28, the Oxford drawing.)
 „ 29a. } The Katz with Rheinfels.
 „ 30. }
 „ 30a. } Bacharach, with the ruins of Stahlech.
 „ 31. }
 „ 31a. } Ruins of Castle of Fürstenberg, with Bacharach in
 „ 32. } distance.
 „ 32a. } Rheinstein in middle distance, on the left.
 „ 33. }
 „ 33a. } Assmannshausen.
 „ 34. }
 „ 34a. } Rheinstein and Assmannshausen.
 „ 35. }
 „ 35a. } Bingen, with the Mausethurm in foreground.
 „ 36. }
 „ 36a. } Neuwied, with the monument to Hoche in fore
 „ 37. } ground on the left.
 „ 37a. } The ruins of Rheinfels, at St. Goar.
 „ 38. }
 „ 38a. } Do.
 „ 39. }
 „ 39a. } Do.
 „ 40. }
 „ 41. } Do.
 „ 41a. } St. Goar, with the Katz in distance. (Page 42 was
 „ 42. } lent to Oxford [170-180b], described as “Bacharach.
 Original of Oxford sketch.”)
 „ 42a. A drawing on back of p. 42, but stuck down tight.
 „ 43. Ruins of castle on rock, with church below. On
 opposite bank, “*Conical Hills*” and “*Women and*
 Men mending Road.” ? Stolzenfels, near Lahnsteins.
 „ 43a. } Another view of same castle.
 „ 44. }
 „ 44a. A bend of the River.
 „ 45. “*Hattenheim*,” in the Rheingau.
 „ 45a. } A bend of the river.
 „ 46. }
 „ 46a. } Do. Query near Ober Lahnstein
 „ 47. }
 „ 47a. } Ober Lahnstein (?).
 „ 48. }
 „ 48a. “*Lahneck*,” Ober Lahnstein.
 „ 49. The Marksburg, Braubach.
 „ 49a. A bend of the river. Near Ober Lahnstein.
 „ 50. Do. do.
 „ 50a. Do. do.
 „ 51. “*Ober Lahnstein*.”
 „ 51a. } Ober Lahnstein.
 „ 52. }
 „ 53. Cologne Cathedral. Exhibited Drawings, No. 624a,
 N.G.

- Page 54. St. Martin's Church, Cologne.
 „ 55. Cologne from the river, showing the Bayen Thurm,
 Cathedral, &c.
 , 55a. Blank, with exception of the two words, "*St. Cune*
beare" and "*Wafenwerft*."
 „ 56. Cathedral at Cologne. (Oxford, 169-159b.)
 „ 57. Town Hall, Cologne. (Oxford, 168-159a.)
 „ 58. Cologne, from the river.
 „ 58a. The Bayen Thurm, Cologne.
 „ 59-63. Blank.

(58 leaves drawn on.)

1817 (AET. 42).

CLXII.—DORT SKETCH BOOK.

SCHEDULE No 259.

Sketch book, bound in blue boards, with green parchment back and corners.

Executor's endorsement:—"No. 259. 90 leaves—many used with pencil on both sides.

(Sgd.) H. S. Trimmer."

Size of page, $6\frac{1}{8} \times 3\frac{3}{4}$.

On the inside of both covers numerous small sketches of shipping at Dort.

- Page 1. Three sketches of shipping.
 „ 1a. "*Louvain*," "*Malines*," and "*Dort*."
 „ 2. Three sketches of a fortress; probably Namur.
 „ 2a. } Antwerp Cathedral.
 „ 3. }
 „ 3a. } Do.
 „ 4. }
 „ 4a. Part of Antwerp Cathedral (?).
 „ 5. Vessels and a distant tower.
 „ 5a. } Antwerp Cathedral (?).
 „ 6. }
 „ 6a. } Antwerp (?).
 „ 7. }
 „ 7a. Peasant women.
 „ 8. Diligence on road.
 „ 8a. Four sketches; one of a diligence and gateway—
 "Morning and Moonlight"; two others of scenes
 in canal—"D. to Rotterdam."
 „ 9. Distant towers, &c.—"*Rotterdam*."
 „ 9a. Rotterdam, from the quay.
 „ 10. On river.
 „ 10a. Do.
 „ 11. Do.
 „ 11a. Do.
 „ 12. Do.

| | |
|----------|--|
| Page 13. | Column on quay at Rotterdam. |
| „ 13a. | { Oude Hooft-Poort, Rotterdam. |
| „ 14. | { |
| „ 14a. | { Rotterdam, with the Cathedral of St. Lawrence |
| „ 15. | { |
| „ 15a. | { Vessels on the quay. |
| „ 16. | { |
| „ 16a. | St. Lawrence, Rotterdam. |
| „ 17. | Figures of Dutch men, women, and children. |
| „ 17a. | { St. Lawrence, Rotterdam. |
| „ 18. | { |
| „ 18a. | { Do. |
| „ 19. | { |
| „ 19a. | { “ <i>Passage Nord.</i> ” |
| „ 20. | { |
| „ 20a. | { On river banks. |
| „ 21. | { |
| „ 21a. | Figures and two bottles. |
| „ 22. | Blank. |
| „ 22a. | A town (? Utrecht).—“ <i>Skellfkatz</i> ” (?). |
| „ 23. | Utrecht, with cathedral and bridge. |
| „ 23a. | Figures. |
| „ 24. | Vessels, with figures. |
| „ 25. | Do. |
| „ 26. | Do. |
| „ 27. | Do. |
| „ 28. | Do. |
| „ 28a. | Do. |
| „ 29. | Do. |
| „ 29a. | Do. |
| „ 30. | Ship aground. |
| „ 30a. | Vessels, with figures. |
| „ 31. | Do. |
| „ 31a. | Do. |
| „ 32. | Blank. |
| „ 32a. | Vessels, with figures. |
| „ 33. | Do. |
| „ 33a. | Figures, with distant church tower. |
| „ 34. | Figures, with vessels. |
| „ 35. | Do. |
| „ 35a. | Do. |
| „ 36. | A field, with figures. |
| „ 36a. | Figures, with descriptions of their costume. |
| „ 37. | On the canal. |
| „ 37a. | Do. |
| „ 38. | The “ <i>Hague.</i> ” |
| „ 38a. | A “ <i>Float of Timber,</i> ” and figures in a cart, with the note—“ <i>Men drive always on the wrong side.</i> ” |
| „ 39. | Boat at the Hague—“ <i>Cabbage Boat, with boards placed at top to pole from.</i> ” |
| „ 39a. | Distant view of “ <i>Amsterdam.</i> ” |
| „ 40. | Boats passing a windmill. |
| „ 40a. | “ <i>Mouth of the Rhine at Katwikk from the Canal,</i> ” |
| „ 41. | Distant view of Amsterdam. |

- Page 41a. Boats and buildings.
- „ 42. At Amsterdam (? the West Kerk).
- „ 42a. } The Palace, Amsterdam.
- „ 43. }
- „ 43a. } Distant view of the Palace—“*Elands greft.*”
- „ 44. }
- „ 44a. } Amsterdam, from the river.
- „ 45. }
- „ 45a. A bridge at Amsterdam.
- „ 46. Do.
- „ 46a. } Montalban's Tower, Amsterdam, with various details
- „ 47. } of boats, costumes, &c., in margin.
- „ 47a. } Vessels and carriages.
- „ 48. }
- „ 48a. Montalban's Tower.
- „ 49. Do.
- „ 49a. } Do.
- „ 50. }
- „ 50a. } Vessels.
- „ 51. }
- „ 51a. } The Herring Tower, Amsterdam
- „ 52. }
- „ 52a. } Vessels on river.
- „ 53. }
- „ 53a. } Do.
- „ 54. }
- „ 54a. } “*Herring Tower*,” Amsterdam.
- „ 55. }
- „ 55a. Group of vessels.
- „ 56. Amsterdam from the quay.
- „ 56a. Vessels at the mouth of a river.
- „ 57. Vessels.
- „ 57a. } “*Fishing Boat*,” “*Ballast Boat*,” “*Amstel Stroom*,”
- „ 58. } &c.
- „ 58a. Various Boats, &c.—“*Float of Timber—1000 Feet long at least, lashed in two pieces and guided by the cross piece of timber which hauls either part of the float or buoy in two lines—and drawn by 3 Horses down the Canal.*”
- „ 59. Boats and a wagon.
- „ 59a. “*Oud Kirk*,” (? Oude-Kerk, Delft), “*Turf Boat*,” “*Covered with Straw*,” a “*Soldier's Wife*,” “*Nursing Maid*,” and various pots and mugs.
- „ 60. Sketches of crockery ware, &c. (pen and ink).—“*Brass Scoops, Ornamented Brass Dishes, Dirt Cart, Barrel of Water, Woman with a moveable stall*,” &c. (Exhibited drawings, No. 413a, N.G.)
- „ 60a. “*Dort*,” “*London*”—with St. Paul's from river, “*Blackwall*,” “*Erith*,” &c. (On back of 413a, N.G.)
- „ 61. Crockery, &c. (in pencil).—“*Brick Makers Works, England*,” “*Large tubs with outside Hoops, painted green within*,” &c. (Exhibited drawings, No. 413b, N.G.)
- „ 61a. “*Walls of U*”(trecht). (On back of 413b, N.G.)

- Page 62. Various figures.
- „ 62a. On the river.
 - „ 63. Do.
 - „ 63a. Four sketches of a tower at “*Abcough*” (? Abkoude).
 - „ 64. Two windmills.
 - „ 64a. “*Neurlins*,” “*Ploughing with 4 Horses*,” &c.
 - „ 65. At Utrecht.
 - „ 65a. Do.
 - „ 66. River (or canal) from a height.
 - „ 66a. } Lock gates.
 - „ 67. }
 - „ 67a. At Utrecht.
 - „ 68. Two sketches, one of “*Voorder*.” (? Haarlem, Groote Hout Poort.)
 - „ 68a. } The Cathedral at Utrecht.
 - „ 69. }
 - „ 69a. Do.
 - „ 70. “*Ut. (Utrecht) Porte*,” a “*Utrecht House*,” and “*Girl cleaning tubs and porringers for milking by the river side*.”
 - „ 71. Blank.
 - „ 71a. Vessels sailing.
 - „ 72. Houses with figures.
 - „ 72a. } Vessels in a port.
 - „ 73. }
 - „ 73a. Two figures, one a soldier, and view of a port—? Dort.
 - „ 74. Houses on a quay.
 - „ 74a. Do.
 - „ 75. “*Wassel or Rhine Boat*.”
 - „ 75a. } Four sketches of Rotterdam.
 - „ 76. }
 - „ 76a. Vessels “*getting out of harbour*,” “*Rotterdam*.”
 - „ 77. Sketch and description of a “*Dordrecht Schuyt*.”
 - „ 77a. Dort, “*Dead Calm, water lighter in the port*.”
 - „ 78-79. Blank.
 - „ 80. A tower, with vessels in the distance.
 - „ 80a. Sailing boats.
 - „ 81. Vessels at a port.
 - „ 81a. } Vessels sailing.
 - „ 82. }
 - „ 82a. } Vessels off “*Skiedam*,” &c.
 - „ 83. }
 - „ 83a. } Do.
 - „ 84. }
 - „ 84a. A boat with figures.
 - „ 85. Dort : A stormy sky.
 - „ 85a. Vessels at Dort.
 - „ 86. A “*Ferry Boat*,” a cart, and three sketches of “*Dort*.”
—“*Ray of Light through Cloud to the right*,” &c.
 - „ 86a. At Dort.
 - „ 87. Figures, vessels, &c., at Dort.
 - „ 87a. Boat with figures, &c.
 - „ 88. At Dort.
 - „ 88a. } Windmill at Utrecht (?).
 - „ 89. }

- Page 89a. Cathedral at Dort.—“*Houton Vorstel.*”
 „ 90. Blank.
 „ 90a. On the Quay.
 „ 91. Do.
 „ 92. Vessels in Port.—“*Women putting out clean clothes to dry—white cap, light Blue J.*”
 „ 92a. Various vessels.

(90 leaves drawn on.)

1817–1818* (AET. 42–43).

CLXIII.—ARTISTS’ BENEVOLENT FUND SKETCH BOOK.

SCHEDULE NO. 372.

Small pocket book, bound in brown leather, with one brass clasp.

Turner’s label on back—“61 ———.”

Executor’s endorsement—“No. 372. 17 leaves of pencil sketches.

(Sgd.) H. S. Trimmer.”

Mr. Ruskin’s endorsement on wrapper—“Inv. 372. Valueless, but for some written (?) skies. The leaf of languages cut out.”

Water mark, “Bath, 1815.”

Size of page, $3\frac{7}{8} \times 4\frac{3}{8}$.

On inside of one cover is written—“12 City Road. oppo. Peerless Pool, wrought Iron Portico;” inside the other cover—“8 House. 53 — 13 — 20 Stafford Street, Lisson Grove,” also—

“ 7 E.r. Kelly (?)
 20 Catmel
 20 Not Walley,” &c.

Page 1. The following written in ink—

“ V (Grammar by Lotti ?)
 April or May. October south.
 Parma, Modena, Bologna.
 Road to Rome as far Foligno — fall of Terna.
 4 or 5 drops of Vincolio (?) acid purify water.
 2 small balls of camphor to drive away fleas and bugs or 4 or 5 drops of spirit of Lavender.
 London to Gen. 20 Louis.
 L. to Florence. 36 L. — 30 days.
 Paris to Florence 26 L. Milan 22.
 Messrs. Delavane and Emery. Swiss Car. near Recordon, Watch Makers, Cockspur St.
 Pass Comte de Lachatre. 8 Lower Seymour Street.
 Sherwood & Jones. Cox’s Italian Tours.
 Paternoster Row.”

Page 2. Written in pencil—

“April the . .

Attend the minutes of —read the last minutes as they are confirmed.

A Thousand to be printed.”

„ 2a. Written in pencil—

“*Collections*

at Ghent Shrisdia (?) one coll. in which the fair of Ghent is the principal (not worth)

Brussels. Chevalier Bertrand. good pictures.

Hague. two colls.

Bruges.

Amsterdam — the Stadt House, Corp du garde, the Surgeon's Hall, Rembrandt, and the Tilt or Till House—worth seeing.”

„ 3. Blank.

„ 3a. Written in pencil—

“*Καλλικρατης. Callicrates.*

Ικτινος. Ictinus.

Βόζροφηρον. Bostropolo.”

„ 4-5. Blank.

„ 5a. Clouds—“*Morning.*”

„ 6. Blank.

„ 6a. Written in pencil :—

“*The action of each Fund to cease.*

“The Joint Stock Fund to continue subject to the regulations of the Laws for sickness of age but in case they have no claimants, the proceeds to go to the General purse, but if more are claimed then the same to be made up by the proceeds of the other sick (?) Fund, the said Joint Stock funds being made applicable to them by their laws.

“The Benevolent Fund be applicable to the same restrictions as their laws import, being for the Widows and Children of the J. S. Fund, but they are to receive the same relief (?) they would obtain according to the ratio of their Capital, but by means of Annuity Fund by which means the claimant will have,” &c.

„ 7. Continuation of above :—

“The Funds of the Benevolent & Interest to hold likewise to G. Purposes, but as Artists may aid and particularly by establishing an additional fund by way of Annuity, for themselves under the said title and donation expressly for the above purposes, but otherwise all Donations to be for G. Benevolent purposes. The Artists Fund therefore being therefore for artists exclusively their claims are to consider eligible either by one sum or annual payment, making the same lifelong (?) interest when wholly paid—the same to valid—but all claims either by artists, & ors (?), upon the G. A. B. I. to be at the discretion of the Directors.”

„ 8-11. Blank.

Page 11a. Written in pencil :—

"What are you prepared to give to the widow & O.
of the Joint Stock Fund to be guaranteed to them
when their," &c.

- „ 12. Blank.
- „ 13. MS. note (illegible).
- „ 14. Front of a building.
- „ 15. A building.
- „ 16-20. Blank.
- „ 20a. } Study of sky, with names of colours written over it.
- „ 21. }
- „ 22-23. Blank.
- „ 23a. Vessels.
- „ 24. Written in ink—

"Feb'y. 25, 1817.

*Insure for 300 upon Building
July 5, 1817."*

- „ 24a. Bridge, with boats.
- „ 25. Various flags.
- „ 26-27. Blank.
- „ 27a. A group of figures.
(2 leaves torn out.)
- „ 28. A ground plan and diagrams.
- „ 29-33. Blank.
(Leaf torn.)

- „ 34. Note and calculations written in pencil :—

"Query how much per year will it require to
insure for 1000 ?" &c.

- „ 34a. "Mr Warren,
2 Ticehurst St."
- „ 35. Study of a plant.
- „ 36-40. Blank.
- „ 40a. Study of sky.
- „ 41. Do.
- „ 42. Blank.
- „ 42a. Ruins (?).
- „ 43. Blank.
- „ 43a. Vessels at quay (?).
- „ 44. Woman dancing a child on her lap.
- „ 45. A child.
- „ 46-48. Blank.
- „ 48a. Bridge, with vessels.
- „ 49. Blank.
- „ 49a. Design for a picture (?).
- „ 50. Written in pencil :—

| | |
|---------------------------------|-----|
| "Marquis of Stafford | 21 |
| Duke of Bedford | 21 |
| Lord Grosvenor | 10 |
| Mr Angerstein | 20 |
| Mr Retif | |
| Viscount Bulkeley. am. (? ann.) | 5." |
- „ 50a. Design for a picture.
- „ 51. Blank.

- Page 51*a*. Design for a picture.
 „ 52. Blank.
 „ 52*a*. Design for a picture.
 „ 53. A bush.
 „ 53*a*. Various towers.
 „ 54. A tower.
 „ 54*a*. Various architectural details.

(24 leaves drawn on.)

1817-1818* AET. (42-43).

CLXIV.—GUARDS SKETCH BOOK.

SCHEDULE NO. 396.

Small pocket book with leather covers.

Executors' endorsement :—"No. 396 contains 15 leaves pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner."

Mr. Ruskin's endorsement on wrapper :—"Invent. 396. Valueless, but odd. Cuirassiers curious."

Water mark, —

Size of page, $2\frac{5}{8} \times 3\frac{3}{4}$.

On inside of one cover is a ground plan drawn in pencil ; on the other the following, also in pencil :—

| | | | | | |
|--------------|----|---|----|---|----|
| " Butcher | 10 | . | 3 | . | 7 |
| Coals | 10 | . | 11 | . | 10 |
| 3 Rate | 1 | | | | |
| 4 Rate Poor. | 2 | . | 10 | | |

24 . 5 . 5 "

- | | | | |
|------|--------------|---|-----|
| Page | 1. | Blank. | |
| " | 2. | MS. note ; illegible. | |
| " | 3. | Do. | |
| " | 4. | Do. | |
| " | 4 <i>a</i> . | " 6201 — 1. 4 Dec' 1817. 20 p." | |
| " | 5. | MS. note ; illegible. | |
| " | 6. | Various female figures. | |
| " | 7. | Do. | |
| " | 8. | Design for " Dort." | |
| " | 9. | A ground plan, in pencil, and the following in ink :— | |
| | | " Ex. Soda w. | 2 |
| | | Servants — | 12 |
| | | Beer | 2 |
| | | Wine for | 13' |

Page 9a. Ground plan.

„ 10. Do. and “April 2.”

„ 11-13. Blank.

„ 13a. “*B. Sandycomb* 400

N° 26064 200

Drawings. 100

N° 26005. 700

47 *Queen St. G.F.* 100.

P.P. Drawings. 1000

1800

renewed Jany. 1818

Burling - 2 W.S. 300.

Insurance at the Atlas.”

„ 14. Blank.

„ 15. Draft of letter, in pencil :—

“*My Lord,*” &c. (mostly illegible).

„ 16-24. Blank.

„ 24a. A cuirassier's helmet.

„ 25. Blank.

„ 25a. Details of soldier's accoutrements.

„ 26. Blank.

„ 26a. A cuirassier.

„ 27. Do.

„ 28. A mounted soldier.

„ 29. An officer's saddle.

„ 30. A horseman's cloak.

„ 31. A helmet, &c.

„ 32. Details of harness and uniform.

„ 32a. Details of uniform.

„ 33. Do. do.

„ 34-43. Blank.

„ 43a. Details of uniform—“*Corporal of Guards.*”

„ 44-50. Blank.

„ 50a. Details of uniform—“*Guards.*”

„ 51. Blank.

„ 51a. A mounted soldier.

„ 52. Blank.

„ 52a. A foot soldier.

„ 53-58. Blank.

„ 58a. “*Knight.*— 1

Cooke— 2 *Hastings*

Fawkes— 3

Mawman— 1

Tomkinson— 2

L^d Strathmore—4

Lawson— 1.”

„ 59. Ground plan.

„ 59a. Do.

Page 60. "*Italian Book.*

Vasi's Book of Rome with 40 Views of Buildings and Plan—12°—Bound.

Reichard's Itinerary of Italy, views and 3 Maps, 10-6. Bound, Leigh 18 Strand."

„ 60a. A ground plan showing position of kitchen, garden, &c.

„ 61. Various architectural designs.

„ 61a. Ground plan.

(24 leaves drawn on.)

1818* (AET. 43).

CLXV.—“BASS ROCK” AND “EDINBURGH” SKETCH BOOK.

SCHEDULE NO. 270.

Sketch book bound in brown leather.

No label, but written in ink on cover by Turner—*“Edinburgh. Bass Rock.”*

Executer's endorsement—“No. 270—62 leaves of pencil sketches.

(Sgd.) H. S. Trimmer.”

Mr. Ruskin's endorsement on wrapper—“270. Book at Edinburgh. Some valuable things.”

Water mark, “J. Dickinson & Co. 1814.”

Size of paper, $6\frac{1}{4} \times 3\frac{3}{4}$.

Slight pencil sketches inside both covers; on one the note—“*Ornamental band round the capit.*”

Page 1. “*Hardwick (?) Castle*,” three heads and part of a female figure.

„ 1a. St. Abb's Head (?).

„ 2. “*St. Abs.*”

„ 3. Town on the Firth of Forth.

„ 3a. An island—“*St. Agatha*” (?), &c.

„ 4. Islands.

„ 4a. Headlands—“*May.*”

„ 5. An island—same as on p. 3a.

„ 5a. An island.

„ 6. Headlands.

„ 6a. Do.

„ 7. Rocks.

„ 7a. Do.

„ 8. Do.

„ 8a. Do. (? Bass Rock.)

„ 9. Ruins on rocks.

„ 9a. Do.

„ 10. Rocks.

„ 10a. Ruins.

„ 11. Rocks.

- Page 11a. Rocks on coast.
 „ 12. Do.
 „ 12a. An island.
 „ 13. Do.
 „ 13a. Rocks.
 „ 14. Do.
 „ 14a. Do.
 „ 15. Ruins.
 „ 15a. Rocks.
 „ 16. Do.
 „ 16a. Islands off Dunbar.
 „ 17. “*Plan of Dunbar*” and distant islands—“*Long Stack*” (?), &c.
 „ 17a. Rocks on coast.
 „ 18. Do.
 „ 19. Ruins.
 „ 20. Blank.
 „ 20a. Ruins of Dunbar.
 „ 21. Do.
 „ 21a. Do.
 „ 22. Do.
 „ 22a. Islands off the coast—“*Hough Head, Round, and Long Steeple*.”
 „ 23. Islands.
 „ 23a. Ruins of Dunbar.
 „ 24. Do. and “*Cheviot*” Hills in distance.
 „ 24a. A town
 „ 25. Dunbar Harbour (?).
 „ 25a. Figures in boats.
 „ 26. Blank.
 „ 26a. Rocks.
 „ 27. Ruins.
 „ 28. Blank.
 „ 28a. Boats.
 „ 29-32. Blank.
 „ 32a. Bridge connecting two rocks.
 „ 33. Rocks.
 „ 33a. Sailing vessel off coast.
 „ 34. Ruins of Dunbar.
 „ 34a. Do.
 „ 35. Rocks on coast—“*Cromwell’s Stile*” (?), &c.
 „ 36. Dunbar.
 „ 37. Castle on rock—“*Hall*.”
 „ 37a. Bass Rock.
 „ 38. Do.
 „ 38a. A headland.
 „ 39. Blank.
 „ 39a. Rocks on coast.
 „ 40. Do.
 „ 40a. Buildings on a hill (? Corstorphin).
 „ 41. The Castle, Edinburgh.
 „ 41a. Clouds.
 „ 42. Distant mountains—“*Grampians*,” &c.
 „ 42a. Castle, Edinburgh.

- Page 43. Castle, Edinburgh.
 „ 43a. A hill.
 „ 44. The Castle in distance.
 „ 44a. Do. —“ *Craig Lockert.*”
 „ 45. Distant hills.
 „ 45a. Edinburgh, from Braid Hill.
 „ 46. Do.
 „ 46a. Arthur's Seat.
 „ 47. The Firth of Forth.
 „ 47a. The Castle, Edinburgh.
 „ 48. “*Roslin.*”
 „ 48a. The Castle, Edinburgh, from the Golf Ground.
 „ 49. Distant view of Edinburgh.
 „ 49a. The Grass Market and Castle.
 „ 50. The Castle.
 „ 50a. High Street, Edinburgh.
 „ 51. Figures, barrow, &c.
 „ 51a. A view from Calton Hill.
 „ 52. Rocks off coast.
 „ 52a. Lighthouse on coast.
 „ 53. Dunbar.
 „ 53a. A distant hill (? Calton).
 „ 54. Rocks (?).
 „ 54a. Holyrood and Arthur's Seat.
 „ 55. Calton Hill.
 „ 55a. Do.
 „ 56. Blank.
 „ 56a. Edinburgh, from Arthur's Seat.
 „ 57. Calton Hill.
 „ 57a. Edinburgh, from Arthur's Seat.
 „ 58. Calton Hill, &c.
 „ 58a. Edinburgh, from St. Anthony's Chapel.
 „ 59. Nelson's Monument, Calton Hill.
 „ 59a. Edinburgh, from Calton Hill.
 „ 60. Distant churches, &c.
 „ 60a. Nelson's Monument.
 „ 61. A church tower.
 „ 61a. The Gaol, from Calton Hill.
 „ 62. Calton Hill, and a woman carrying coal.
 „ 62a. The Gaol.
 „ 63. Buildings.
 „ 63a. The Castle.
 „ 64. Do.
 „ 64a. Do. —“ *N. W.*”
 „ 65. A castle, &c.
 „ 65a. The “*Castle from the West.*”
 „ 66. Turrets of a building.
 „ 66a. “*Fast Castle,*” &c.
 (A loose leaf which may have belonged to this book.)
 „ 67. The Castle, Edinburgh.
 „ 67a. Heriot's Hospital, Edinburgh
 „ 68. Heriot's Hospital.
 „ 68a. Buildings.

(65 leaves drawn on.)

1818 (AET. 43).

CLXVI.—“EDINBURGH, 1818,” SKETCH BOOK.

SCHEDULE No. 359.

Small pocket book, bound in red leather, with one brass clasp.

Turner's label on back—“92. *Scotland, Lothians*”; written in ink on one of covers—“*Edinburgh & Scotland, 1818.*”

Executor's endorsement—“No. 359. 68 leaves of pencil sketches.

(Sgd.) H. S. Trimmer.”

Water mark—“J. Green, 1817.”

Size of page— $3\frac{1}{2} \times 4\frac{1}{2}$.

Slight sketches on insides of both covers—a fish cart, coal cart, milk pails, &c.

- | | | |
|------|------|--|
| Page | 1. | A street, with church. |
| „ | 1a. | A jetty. |
| „ | 2. | Houses on a quay. |
| „ | 2a. | Vessels in harbour. |
| „ | 3. | Boats with figures. |
| „ | 3a. | } A harbour. |
| „ | 4. | |
| „ | 4a. | } Fort on an island in Firth of Forth (?). |
| „ | 5. | |
| „ | 5a. | A three-masted vessel. |
| „ | 6. | Five sketches of skies, vessels, &c.; one of “ <i>Horses waiting for the Mail.</i> ” |
| „ | 6a. | A port. |
| „ | 7. | Do. |
| „ | 7a. | A church, near the Castle.—“ <i>Wall round the old, open parapets Tower and Church, vase at the corner of the Col.</i> ” |
| „ | 8. | Hills. |
| „ | 8a. | } Vessels and a church. |
| „ | 9. | |
| „ | 9a. | } Harbour, with shipping. |
| „ | 10. | |
| „ | 10a. | } Vessels and distant hills. |
| „ | 11. | |
| „ | 11a. | } Cliffs, shipping, &c. |
| „ | 12. | |
| „ | 12a. | } Harbour, with shipping. |
| „ | 13. | |
| „ | 13a. | } Houses. |
| „ | 14. | |
| „ | 14a. | } Houses and cliffs. |
| „ | 15. | |
| „ | 15a. | } Harbour. |
| „ | 16. | |
| „ | 16a. | } Houses, a bridge, and ruins of a castle. |
| „ | 17. | |

| | | |
|-----------|---|---|
| Page 17a. | } | A town. |
| „ 18. | | |
| „ 18a. | } | Dunbar. |
| „ 19. | | |
| „ 19a. | } | On the coast. |
| „ 20. | | |
| „ 20a. | } | Dunbar. |
| „ 21. | | |
| „ 21a. | } | Dunbar. |
| „ 22. | | |
| „ 22a. | } | “Line in the direction of Chrichton (?) C,” “Berwick,” and “The Town.” |
| „ 23. | | |
| „ 23a. | | Five studies of skies. |
| „ 24. | | Rocks. |
| „ 24a. | } | Dunbar. See Engraving in part 9 of Scott’s “Provincial Antiquities.” |
| „ 25. | | |
| „ 25a. | } | Distant view of “Duddington Cast.,” and view of |
| „ 26. | | |
| „ 26a. | } | “Rocks, Dunbar.” |
| „ 27. | | |
| „ 27a. | | Ruins on rocks. |
| „ 28. | | Ruins on hill. Probably Roslin Castle. |
| „ 28a. | | Borthwick Castle. |
| „ 29. | | Do, , and a street scene. |
| „ 29a. | | Blank. |
| „ 30. | | Bass Rock (?) and a ruined castle. |
| „ 30a. | | Ruins of “Rosyth” Castle (W. of North Queensferry), and two other sketches. |
| „ 31. | } | Ruins of castle on rocky promontory. |
| „ 31a. | | |
| „ 32. | } | Castles on hills. |
| „ 32a. | | |
| „ 33. | | Two views of Linlithgow-Palace and one of distant “Cheviot” hills. |
| „ 33a. | | Three views of Linlithgow Palace. |
| „ 34. | } | Linlithgow Palace. See Engraving in Part VI. of Scott’s “Provincial Antiquities.” |
| „ 34a. | | |
| „ 35. | } | Two views of “Linlithgow Lock.” |
| „ 35a. | | |
| „ 36. | } | Linlithgow Lock, “Blackness” Castle, &c. |
| „ 36a. | | |
| „ 37. | } | Linlithgow Lock. |
| „ 37a. | | |
| „ 38. | } | Firth of Forth (?). |
| „ 38a. | | |
| „ 39. | } | Two sketches of Roslin Castle (?). |
| „ 39a. | | |
| „ 40. | } | Roslin Castle (?) and other sketches. |
| „ 40a. | | |
| „ 41. | } | Two views of Firth of Forth. |
| „ 41a. | | |
| „ 42. | } | A mansion (? Hopetoun House), and in distance “Garvi” (Inch Garvie). |
| „ 42a. | | |
| „ 43. | } | Ruins, a distant promontory, &c. |
| „ 43a. | | |

- Page 43a. } "*Stormy eff. at Hopetoun*," &c.
 .. 44. }
 .. 44a. } View on the Firth of Forth.
 .. 45. }
 .. 45a. } "*Port Edgar*," vessels, &c.
 .. 46. }
 .. 46a. } "*East of Garvie*," &c.
 .. 47. }
 .. 47a. } On the north side of the Firth of Forth.
 .. 48. }
 .. 48a. } A castle north of Queensferry (? Rosyth), with
 .. 49. } "*Hopetoun*" in distance.
 .. 49a, } A tower on the Forth.
 .. 50. }
 .. 50a. } Houses and church on coast. "*Horses landing, and*
 .. 51. } *carts of Timber hauled up from the boat by the*
 Tackle."
 .. 51a. "*Dalkeith.*"
 .. 52. Borthwick Castle (?).
 .. 52a. } A bridge, "*The four (?) stone was laid by Lord*
 .. 53. } *New Battle in 1818*," a study of sky and vessels
 passing castle on promontory.
 .. 53a. } The Firth of Forth.
 .. 54. }
 .. 54a. } The Castle, Edinburgh.
 .. 55. }
 .. 55a. Crichton Castle.
 .. 56. Two views of Crichton Castle. *See Engraving in*
 Part II. of Scott's "*Provincial Antiquities.*"
 .. 57. Distant view of Forth.
 .. 58. Interior of a church.
 .. 58a. } "*The effect of Twilight near Edinburgh.*"
 .. 59. }
 .. 59a. } Nelson's Monument, Calton Hill, and two other
 .. 60. } sketches.
 .. 60a. The Old University of Edinburgh, &c.
 .. 61. Details of North Bridge, &c.; also, "*The Castle to do*
 from High Street. The New C., the Castle E. from
 Castle and W., the C.E. of Tron, and Herricks."
 .. 61a. } Landscape, with castle and distant view of the Forth.
 .. 62. }
 .. 62a. Edinburgh, from Braid Hill, &c.
 .. 63. Ruins of a castle.
 .. 63a. } St. Bernard's Hill, and view of Edinburgh from
 .. 64. } Stockbridge.
 .. 64a. } Vessel sailing past a tower and houses: also, in
 .. 65. } margin, some MS. notes, "*W. Ross. Portobello*
 Coffee," "*Forsyth, Portobello C. at Mr. Murray*
 upstairs," &c.
 .. 65a. A vessel, and sketches of "*New Town.*"
 .. 66. Various architectural details.
 .. 66a. Figures with a hand-cart, also a tower on a hill.
 .. 67. Various figures.
 .. 67a. } A figure and two landscapes of a bridge, "*South Esk*
 .. 68. } *Bridge of Dal*" (-keith).

- Page 68a. } Three slight sketches, one "*belongs to Borthwick.*"
 „ 69. }
 „ 69a. Castles and sky, "*Gamels Park.*"
 „ 70. "*Dalkeith.*"
 „ 70a. "*Sefton (?) Tower,*" &c. ; also—
 "1 — 2 to *Grantham*
 1 — 2 to *York*
 15 to *Newcastle.*

 2 — 19 "

(70 leaves drawn on.)

1818 (AET. 43).

CLXVII.—"SCOTCH ANTIQUITIES" SKETCH BOOK.

SCHEDULE NO. 232.

Sketch book, bound in boards, with brown leather back, and one broken clasp.

Turner's label on back:—"89. *Scotch Antiquities*;" written on one of covers—"Scotch Work."

Executer's endorsement:—"No. 232, 84 Pencil Sketches.

(Sgd.) C. Turner.

Water mark, "Allee, 1813."

Size of page, $4\frac{3}{8} \times 7\frac{1}{8}$.

The leaves were distributed, but were numbered ; four unnumbered leaves have, however, been found which appear to have formed part of the book.

Inside one of covers there is a slight sketch of "*Inverary*" and "*Tower Town*;" also the following MS. notes:—

"Work $6\frac{1}{2}$
 by $9\frac{1}{2}$. *Callcott's Edinburgh from Brede Hill*;" and
 "3 . . . charged to *Grantham*
 2 at *Newark*
 1 at *Newcastle*
 2 at *Morpeth*
 1 at *Dunbar.*"

- Page 1. Blank.
 „ 2. Newcastle-on-Tyne. See Engraving in "*Rivers of England.*"
 „ 3. Tantallon Castle and the Bass Rock.
 „ 4. Tantallon Castle.
 „ 4a. Tantallon Castle and Bass Rock.
 „ 5. Tantallon Castle.
 „ 5a. } Tantallon Castle and Bass Rock. See Engraving in
 „ 6. } part VI. Scott's "*Provincial Antiquities.*"
 „ 6a. Distant view of Tantallon Castle.

| | | |
|------|------|--|
| Page | 7. | Tantallon (?) |
| " | 8. | The Bass Rock. |
| " | 8a. | } Distant view of Tantallon Castle. |
| " | 8b. | |
| " | 8c. | } Tantallon. |
| " | 9. | |
| " | 9a. | } The Bass Rock. |
| " | 10. | |
| " | 10a. | } Tantallon Castle. |
| " | 11. | |
| " | 12. | Do. |
| " | 12a. | } Do. |
| " | 13. | |
| " | 13a. | } Do. |
| " | 14. | |
| " | 15. | Do. |
| " | 16. | A bay, with the Bass Rock at its entrance.—" <i>Comtes</i> (?) <i>Bay</i> " |
| " | 16a. | } Rocks on the coast |
| " | 17. | |
| " | 17a. | } Dunbar. |
| " | 18. | |
| " | 18a. | } Do. |
| " | 19. | |
| " | 20. | Rocks on the coast. |
| " | 21. | Dunbar. |
| " | 21a. | } Do. |
| " | 22. | |
| " | 22a. | } Do. |
| " | 23. | |
| " | 23a. | } Do. |
| " | 24. | |
| " | 24a. | } Do. |
| " | 25. | |
| " | 26. | Do. |
| " | 27. | Do. |
| " | 28. | Do. |
| " | 29. | Do. |
| " | 29a. | } Dunbar. <i>See</i> Engraving in part IX. of Scott's |
| " | 30. | |
| " | 30a. | } "Antiquities." |
| " | 31. | |
| " | 31a. | } Fishing boats, fish, nets, baskets, on the shore. |
| " | 31b. | |
| " | 31c. | } View along the coast. ? at North Berwick. |
| " | 32. | |
| " | 32a. | } Dunbar. |
| " | 33. | |
| " | 33a. | } Do. |
| " | 34. | |
| " | 35. | A bridge. |
| " | 36. | St. Bernard's Well, Water of Leith. |
| " | 36a. | Do. do. |
| " | 37. | } Edinburgh, from near Stockbridge. |
| " | 37a. | |

| | | |
|-----------|---|---|
| Page 37a. | } | St. Giles's Cathedral, High Street; looking west. |
| " 38. | | |
| " 39. | } | Blank. |
| " 39a. | | |
| " 40. | } | Edinburgh, from the Calton Hill. <i>See</i> Engraving in part IV. of Scott's "Antiquities." |
| " 41. | | |
| " 40a. | } | Figures on Calton Hill. |
| " 41. | | |
| " 41a. | } | Part of Linlithgow Church. |
| " 42. | | |
| " 42a. | } | Linlithgow Palace and Church. |
| " 43. | | |
| " 43a. | } | Linlithgow Palace. |
| " 44. | | |
| " 45. | } | |
| " 45b. | | Linlithgow. |
| " 45c. | } | Do. |
| " 46. | | Do. |
| " 46a. | } | Do. |
| " 47. | | |
| " 47a. | } | Do. |
| " 48. | | Do. |
| " 48a. | } | Do. |
| " 49. | | Do. |
| " 49a. | } | Do. |
| " 50. | | Do. |
| " 50a. | } | Do. |
| " 51. | | |
| " 51a. | } | Do. |
| " 52. | | Do. |
| " 52a. | } | Do. <i>See</i> Engraving in part VI. of Scott's "Antiquities." |
| " 53. | | |
| " 53a. | } | Three sketches of Linlithgow. <i>See</i> Engraving in part VI. of Scott's "Antiquities." |
| " 54. | | Court of Linlithgow Palace. <i>Op.</i> Engraving by E. Blore of this subject, in part VI. of Scott. |
| " 55. | } | Linlithgow Palace. |
| " 55a. | | On the Firth of Forth. |
| " 56. | } | |
| " 56a. | | Distant view of Edinburgh. |
| " 57. | } | |
| " 57a. | | Do. |
| " 58. | } | |
| " 58a. | | Edinburgh, from near Dean's Cemetery. |
| " 59. | } | |
| " 59a. | | Edinburgh, from the Water of Leith. |
| " 60. | } | |
| " 60a. | | Do. do. |
| " 61. | } | |
| " 61a. | | High Street, looking west, with St. Giles's in distance. |
| " 62. | } | Blank. |
| " 62a. | | A row of houses, "W. Ross. Red &c." |
| " 63. | } | Blank. |
| " 63a. | | Edinburgh, from near Murrayfield. |
| " 64. | } | |
| " 64a. | | |

- Page 64a. } High Street, Edinburgh. *See* Engraving in part III.
 „ 65. } of Scott's "Antiquities."
 „ 65a. Roslin Castle.
 „ 66. Do.
 „ 66a. The Firth of Forth.
 „ 67. Road between hill leading to a distant town.
 „ 67a. Craig-Millar Castle.
 „ 68. High Street, looking west.
 „ 68a. } Craig-Millar Castle. *Op.* Engraving by Rev. J.
 „ 69. } Thomson in part X., Scott.
 „ 69a. Roslyn Castle.
 „ 70. A hilly landscape, with men ploughing; castle in distance.
 „ 70a. Roslyn Castle.
 „ 71. Do.
 „ 71a. } Two views of Roslyn Castle.
 „ 72. }
 „ 72a. Roslin Castle and Church.
 „ 73. Roslin Castle.
 „ 73a. Do.
 „ 74. Do.
 „ 74a. } Four sketches of a town, and castle (probably
 „ 75. } Borthwick).
 „ 75a. Borthwick Castle.
 „ 76. Borthwick Castle. *See* Engraving in part I., Scott's "Antiquities."
 „ 76a. Three sketches of Borthwick Castle.
 „ 77. Borthwick Castle.
 „ 77a. Three sketches of Borthwick Castle.
 „ 78. Crichton Church and Castle.
 „ 78a. Crichton Castle.
 „ 79. Do.
 „ 79a. Do.
 „ 80. Do.
 „ 80a. Do.
 „ 81. Do.
 „ 81a. } Vessels in the Firth of Forth.
 „ 82. }
 „ 82a. Landscape, with Pentland Hills in distance (continued over inside of cover).
 (The following pages though unnumbered appear to have once belonged to this book.)
 „ 83. Edinburgh, from village of Dean.
 „ 83a. } Do. do.
 „ 84. }
 „ 84a. } Do. do.
 „ 85. }
 „ 85a. Craig-Millar Castle; also, "*Scotch work, 6 by 7³/₄, Rhine work . . . by 6³/₄."*
 „ 86. Heriot's Hospital. *See* Engravings, part VII. of Scott.
 „ 86a. English school and other buildings, on right of previous subject.
 „ 87. View of Edinburgh, with St. George's Church.
 „ 87a. Arthur's Seat (?).

(90 leaves drawn on.)

1818-1826* (AET. 43-51).

CLXVIII.—TITLE PAGES OF “PROVINCIAL
ANTIQUITIES,” &c.

A. Design for title-page of Vol. 1

Wash drawing ; Indian ink.

Size of page, about $9\frac{1}{2} \times 7$.

B. Design for title-page of Vol. II.

Wash drawing ; Indian ink.

Size of paper, about $10\frac{1}{4} \times 7$.

C. Neptune's Trident: Vignette on Wrapper of
“Marine Views,” 1824-1825.

A trident, with dolphins entwined, also a crown set with ships.

Wash drawing ; Indian ink.

Size of paper, $7\frac{1}{2} \times 5\frac{1}{4}$.

(3 drawings.)

1819* (AET. 44).

CLXIX.—“ÆSACUS AND HESPERIË” SKETCH
BOOK.

SCHEDULE No. 257.

Small pocket book, bound in boards, with red leather backs and corners.

Turner's label on back—“116 ———.”

Executors' endorsement—“No. 257. Containing 16 leaves—Pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark—“J. Whatman, Turkey Mills, 1817.”

Size of page, $3\frac{3}{8} \times 4\frac{5}{8}$.

Mr. Ruskin's endorsement on wrapper,—“Invent. 257. Study for figure in Æsacus and Hesperie;” also—“Study for figure for Æsacus and Hesperie. Otherwise valueless.”

On inside of one cover there are two pen and ink sketches of the figure of the nymph in the "Liber" plate known as "Æsacus and Hesperie"; inside other cover a list, apparently of "Liber" plates, written in pencil, but so rubbed as to be almost indecipherable. The following is as much as I can decipher of this list:—

| | | |
|------------------|------------|--|
| " Bonneville. | Printed. | (Bonneville. R. 64. Engraved Dawe.) |
| Æsacus | } 13 | (R. 66.) |
| Isleworth | | (Twickenham. R. 63. Engraved Dawe.) |
| Inverary (?) | | (R. 65. Engraved C. Turner.) |
| C. Turner | | |
| Say's Peacock. | | (Isis. R. 68. Engraved Say.) |
| Glencro. | Lupton. | (Ben Arthur. R. 69. Engraved Lupton.) |
| Deluge. | | (R. 88. Unpublished.) |
| Kingston. | | (R. 87. Unpublished.) |
| Glaucus. | Say. | (R. 73. Engraved Say. Unpublished.) |
| Apuleia. | ditto. | (R. 72. Engraved Say. Unpublished.) |
| | | |
| Salthill | C. Turner. | (Sheep Washing. Engraved Charles Turner. R. 74. Unpublished.) |
| | | |
| Pass (?) Bridge. | Lupton. | (? Swiss Bridge. R. 78. Unpublished.) |
| Snow | } Daw. | (? Crowhurst. R. 76. Unpublished.) |
| Devil Bridge | | (? Swiss Bridge. R. 78. Unpublished.) |
| Church. | | (? Interior of a church. R. 70.) |
| Moon | | (? Moonlight at sea. R. 85 Unpublished. Or— " Barges on Medway." R. 86. Unpublished.) |
| Putney. | doubtful." | (? Flounder fishing. R. 89. Unpublished.) |

| | | |
|------|-----|---------------------------|
| Page | 1. | Helmets and weapons. |
| " | 1a. | MS. note in pencil. |
| " | 2. | Various figures. |
| " | 2a. | } A sky ; also a diagram. |
| " | 3. | |
| " | 3a. | MS. note. |

Page 4. The following in ink :—

| | | | |
|---------|------|---|----|
| " 1810. | 3915 | — | 9 |
| | 4432 | — | 10 |
| | 4127 | — | 8 |
| | 4935 | — | 6 |
| | 4648 | — | 17 |
| | 5255 | — | 19 |
| | 4440 | — | 11 |
| | 4961 | — | 12 |
| | 5313 | — | 3 |

42,030 — 15

9 | 42,030 — 15 in 9 years.

4670 — 1 — 3

*Exhibiting.**

„ 4a. „ under the Line.

| | |
|-----------|------|
| Calcott. | 1 |
| Turner. | 2 |
| Wilkie. | 1 |
| Mulready. | 1 |
| Bone. | 1."† |

„ 5. Mountains.

„ 5a. Do.

„ 6. „ Above the Line.

Beechey. Princess Augusta.‡

2 Phillips. 3 Shee.

4 Owen. 5 Beechey"; also a diagram.

„ 6a. Diagrams of positions of pictures.

„ 7. The following in pencil—

“to pay M^r Ackermann in the work of the Rhine to the value of 40£ — M^r Ackerman promising to suppress his publication of the Rhine and becomes responsible for the Drawings made for him shall not be sold to any one for the purpose of publishing until 3 or 4 Numbers of”

„ 7a. “our Work are out. If M^r Skeuby should produce a work from the above drawings which M^r A. agrees to stop the publishing of, then nothing to be paid of the forty pounds. If M^r Ackermann can have an additional 5 per cent. from M^r Murray or the same as Murray's arrangements he will urge the work. M^r A. to be paid by numbers of the work when published.”

„ 8. “M^r Greaning to have an equivalent for his notes for the 24 drawings to the value of 30£. . . . M^r A. agreed to give him 10 numbers at about 3£ per number, the map now on the road £6.”

* Evidently Academy business.

† Probably refers to 1818 or 1819 exhibition.

‡ Exhibited 1819.

Page 9-10. Blank.

„ 11. A design, with measurements. (? for a fowl house.)

„ 12-13. Blank.

„ 13a. Sky, with description of colours.

„ 14. Blank.

„ 14a. Sky.

„ 15. Do.

„ 16. Blank.

„ 16a. } Lines of coast.

„ 17. }

„ 17a. } Distant view of " Windsor."

„ 18. }

„ 18a. } Landscape, with figures.

„ 19. }

„ 20-24. Blank.

„ 24a. In ink—" *Many inconveniences having occurred from the removal of Pictures arranged by the Committee for Ex.*

"Resolved. That to prevent such Inconveniences recurring in future no application for changes Pictures, &c.— can be attended to. April 25, 1819."

„ 25. Details of costume.

„ 25a. } Landscape, probably near Windsor. " Beautiful "

„ 26. } written in margin.

„ 26a. " *May it please, &c.—was in hopes*

„ 27. " *of having peaceable possession—but found a Tenant named Martha Friday (?) in possession of part of the"*

„ 27a. " *who had a kind of possession. I was obliged to eject her at great loss*"

„ 28. " *that on that occasion I have incurred an expense of £— besides the loss of rent amounting to £—."*

„ 28a. } River scene, with bridge. " *Houses warm against*

„ 29. } *the sky."*

„ 30. " *Harold — size — 1*
3 Fullers."

„ 31-33. Blank.

„ 33a. } Two skies. " *29 May. E."*

„ 34. }

„ 34a. A helmet, &c.

„ 35. " *Sketch Books, Colors,*

Portable Soup (?) Wallet"; also—

Bastile (? Basle)

Oberwasel.

Lahneck.

Johannesberg

Remagen

Maintz

.

.

Mause Tower

Katz.

.

Bacharach" (crossed through).

Page 36. " 2 —

10 —

4. *Battle. Rye — Gateway.*

2 3 *Ashb. . .* (? Ashburnham).

„ 36a. MS. note.

(2 leaves torn out.)

„ 37. Various figures.

„ 37a. } Mountains.

„ 38. }

„ 39. 'The following in ink—

Second Council, Jan. 20, 1819.

Read the Minutes.

M^r Nixon = request granted to draw

M^r Vaughan Letter

Address to the P. Regent sent to L^d Sidmouth

Bishop of London

M^r Lyson's ditto.

Louis Gailliard. Letter.

10£ to M^r Flaxman.

Stuart — not Rolls. not. + + past

Jukes — not Engleheart. not.

Watts — not Conquest. not.

Boxall — past Hearn. not

Thurston. past Cartwright not

Lance — not Sandifoot. past

Hilton. — not Wilkinson. past.

Mazey — not Pastorins. not.

Wood — past Holls. not.

Fancourt. past Herrins. ×

Crampton. not Henings. XV (?).

Stores. — past. Marshall. not.

*M^r and M^r to add a or
2 at the door of the Library."*

„ 39a. Two helmets, &c.

„ 40. In pencil—

" Pension of M^r Nixon. £10 don.

20 Donation to Tho^s Vaughan.

the Four new members of Council for the year

. . . of April Pictures to be sent.

2 of May.

Pictures. Sculpture, Architect, &c.

15£ to be granted to strangers

P. cause (?) of despair

A. Pliny Villa. drawing in Perspective

S. Jacob and Angel

A. Shoreditch Street."

„ 40a. Helmet, cross-bow, &c.

(23 leaves drawn on.)

1818-1820* (AET. 43-45).

CLXX.—SCOTLAND AND VENICE SKETCH BOOK.

SCHEDULE No. 306.

Sketch Book, bound in boards, with dark green back and corners.

Turner's label on back—"109 —————"

Water mark—"J. Whatman, 1815."

Size of page— $7 \times 10\frac{1}{8}$.

Executors' endorsement—"No. 306. Contains 13 leaves in Pencil, Indian ink and colours.

(Signed) H. S. Trimmer,
C. Turner."

Mr. Ruskin's endorsement on wrapper:—"306. Book contains first sketch of Borthwick. Of little value."

- | | | |
|------|--------|--|
| Page | 1. | Design for "Borthwick Castle." This view was not used for Scott. |
| " | 2. | Design for "Borthwick Castle." |
| " | 3. | Blank. |
| " | 4. | Crichton Castle. Colour rough for drawing in Scott's "Antiquities." |
| " | 4. | Various diagrams, and some colour blots. (A leaf with coloured drawing on it has been cut out here.) |
| " | 5. | Bridge, with church in distance. Sepia. |
| " | 6. | Side view of a bridge, with another bridge seen through an arch. Sepia. |
| " | 7. | Bridge, with shipping. Sepia. |
| " | 8. | Shipping. Sepia. |
| " | 9. | Bridge, with shipping and figures. Sepia. |
| " | 10. | Venice. Sepia. |
| " | 11. | On the Canale di S. Marco, Venice. Sepia. |
| " | 12. | A colour sketch—beginning. |
| " | 13. | Do. do. |
| " | 14-40. | Blank. |
| " | 40a. | Colour sketch—beginning. |
| " | 41. | Blank. |
| | | (The following drawing, though not part of this book, is placed here because it is a study for the same subject as that on p. 11.) |
| " | 42. | On the Canale di S. Marco, Venice. Sepia and neutral tint, wash. |

(15 leaves drawn on.)

1819 (AET. 44).

CLXXI.—“ROUTE TO ROME” SKETCH BOOK.

SCHEDULE No. 383.

Small pocket book, bound in leather, with one brass clasp.

Written in ink on one of the covers—“Route to Rome.”

Executor’s endorsement—“No. 383. 26 leaves of pencil sketches.

(Signed) H. S. Trimmer.”

Water mark—“Allee, 1813.”

Size of page— $3\frac{7}{16} \times 4\frac{1}{2}$.

Inside cover is written, in ink—

| | |
|--------------------------|---------------|
| “Paris to Milan. | 622 |
| Milan to Bologna. | 233 |
| Bol. to Florence. | 70 |
| Florence to Rome by Aqu. | 176 — 4 P. 9. |
| | <hr/> |
| | 1101” |
| | <hr/> |

Page 1. The following, in ink—

“Milan to Venice. 50 francs. dis. 4 L.
to Como. 4
to Varnince (?) Friday, Tuesday, Sunday.
P^a. del Monta. 1299. To Lyons.
Paristo Turin, by M^a. Cenis— $117\frac{1}{2}$ Leagues. 351 Miles.
Lyons to Turin. 243. 81 L. total. 594 —
Paris to Milan. Genoa. 126 Lea. 378.
Geneva by Simphon. 245. 85 Lea. total. 622 to Milan.
Turin to Genoa. 105 Italian Miles. 122 English.
Genoa to Milan. 99 Italian. 83 En.
Milan to Como and Isola Bella Vernese . . . by
Seriano (?) $37\frac{1}{2}$.
Lavino Varnese Como Milan. 51.
Milan to Venice by Verona and Padua. 183 I.
135 E. 25 P.
Venice to Rimini by Ravenna. 122 and Chiozza
2 Post.
Milan to Bologna by Parma and Modena 233 I.
149 English.
Bologna to Flo. by Modena. 16 Post $\frac{3}{4}$. F. to P.
Pontrimoli.
Parma to Florence by Pisa. 68 I. 70 En. Bologna
to F. 63 I. 70 Eng.
Florence to Rome by Aqua prudenta 176 miles
and
F. to R. by , Perugia, Narni, Terni,
Civita Castellana. 27 P.
Bolognu to Ancona 52 m. Ancona to Ro. 172 m.
Rome to Terracina 69 m. F. to Naples $57\frac{1}{2}$ —127 m.
Fano to Foligno and Ro. by Tanaglia. 90 miles. $11\frac{1}{2}$.”

Page 1a. A sketch at "*Ancona*," a figure, &c.

(The following writing on page 2 and on subsequent pages is not by Turner, but by Hakewill, I think. It is in effect a MS. guide book, written specially for Turner's benefit. The notes are written on one side only of the leaves, the other sides being utilised by Turner for slight pencil sketches.)

„ 2. "After leaving Dijon enter the Jura mountains at Poligny—good Inn. Continue to Moriz—good Inn—Geneva—Eau de Genève. good—
Best view of Geneva, said to be from Secheron—
In the Route of the Simplon, when at Martigny, you are at the nearest point to Chamouny and Mont Blanc."

„ 2a. Various thumb-nail sketches; one of distant view of "*Carmagnola* (?)," &c.

„ 3. "Stop at Sion, the Capital of the Vallais.
At Tourtimagne, is a good waterfall.
Don't go to Brig but to Glise at the foot of the Simplon—go leisurely over the Mountain. The descent on the Italian side the finest.
Good Inn at Domo Dossola and at Baveno where you take boat to visit"—

„ 3a. Various sketches of figures, &c.

„ 4. "the Islands in the Lago Maggiore.
See the Isola Bella (and if you have time the Isola Madre but it not particular).
Como—go up the Lake to Cadinabbia stopping at the Plinciana &c.—go opposite Cadinabbia to the Villa of a Duke (I forget his name).
Take two boatmen and pay them 3 francs ea. p. day.
The men will point out what is worth seeing—The Orrido, Fiume Latte, &c."

„ 4a. Sketch of "*Bistoco*."

„ 5. "At Milan—Go to the Albergo Reale in the Street, tre Re (sounded tra ra).
The Inn kept by Baccala—
A few doors higher up lives a printseller who talks English well, and will be civil, buying of him the Maps, &c., which you may want—perhaps he will remember my name.
See—the Academy formerly called —."

„ 5a. In pencil in Turner's handwriting:—

"*Venezio. Palestrina.*
Tivoli, &c."

„ 6. "The Brera—The Hospital. The Cathedral,
Palace
Church of St. Ambrose,
Library Do.
Amphitheatre
Last Supper of Leonardo da Vinci.

Mem.—Baccala will give you a letter of introduction to the houses in his line at Genoa, &c., &c., and having"—

„ 6a. A bridge.

- Page 7. "fixed y^r price with him, you will be saved the trouble of further altercation; but remember not to commence inmate in any house without first settling this necessary business."
- Also two pencil sketches by Turner of "*Macerata*."
- „ 7a. Two sketches of "*Capuchins*," and a landscape; also (not in Turner's handwriting)—
- „ "Genoa—
Doria Palace
Durazza Palace.
Serra Palace
Doge's public palace—no art in it."
- „ 8. "Genoa—
Go to the Durazzo Palace, without the walls for a good view of the City.
Go to the Marq. de Negre's botanic garden —
In the Church of St. Etienne, a famous picture of the Stoning the Saint. —
See the Bridge of Carignano and Church. Your attendant will take you to the principal palaces."
- „ 8a. A landscape, with oxen and figures.
- „ 9. "On no account trust yourself in a felucca—But hire horses and guides to Spezia. The remainder may be posted.—Before you arrive at Massa visit the quarries of the Carrara marble. —
Inn. The Dongella, dear but good.
Pisa.—The great mass of buildings is all that is worth visiting."
- „ 9a. Various figures, with descriptions of their costumes.
- „ 10. "Lucca.—Make an excursion for the day to the Baths.
Inn at Lucca—Croix de Malta good. —
See a picture, called a Vandyke, in the Church."
- „ 11. "Florence.
Principal Hotel. Schniederfs, commonly called Sniders.
(*Note on p. 10a.*—"There are numerous inferior ones and all good.")
See the Museum, enquire for the engraved gems.
Academy.
Palazzo Pitti.
Cathedral.
Baptistery for the gates, &c.
Medici Tomb."
- „ 12. "Church of Sante Croce for the modern monuments—
— of the Annunciata for the Madonna del Sacco by Andrea del Sarto.
— wax anatomical preparations. Manufactory of pierres dures."
- „ 13. "Take some mode of travelling gently to Rome, as Perugia, Spoleto, Terni, Narni, Civita Castellana should all be stopped at."
- Written across this in Turner's hand, in ink—
"Cortona (?) P.—an Altar Sarcophagus, Bust of Cicero, Antigone Chair, and female head R. fine, a Christ by Guercino, &c."

Page 13a. Several small landscape sketches in pencil ; also the following in ink, also crossed out :—

“Go to Dee’s, corner of the Piazza di Spogna and the Via della Croce and buy for me 4 Cameos on shells (unmounted). Subjects for a necklace.

And a Mosaic, a little larger, for a Locket, a large butterfly or a basket of flowers.”

„ 14. “Rome.—

Go to Franz’s in the Strada Condotti—Table d’Hote good.

Get the English guide book. I forget the name—

I wish you could get our Servant Lorenzo. Enquire of Mr. Chiavari.”

„ 14a. “*Camerere*, not *laquere* de place.

Usual pay of a *camerere*, 9 scudi per month.

Vari, in the Strade Babuino

Monoldini, in the Piazza di Spogna } Booksellers, &c.

See Camucuni’s (?) pictures and notice a small crucifixion by Vandyke.”

Written across this in ink in Turner’s hand :—

“*P. Farense. The story of Cupid and P. by Raffaello and Julio Romana, the Spandrilts of the Graces, &c.*”

„ 15. (Continued from p. 14)—

“the Banker for him—or of Mr. Joseph Modetti, on the Corso near the Piazza Colonna, on the right going down the street.

Hire a couple of horses and a guide and make one tour to Albano, Marino, Grotta Terrata, Frascati, and Tivoli, and back to Rome. There is a—”

„ 15a. A small landscape and a figure,—“*Borgetta*,” &c. ; also

“Buy for me, a head of the Pope in imitation of a gem. And the parte of it to take impressions from—probably 2/6 will purchase both.”

„ 16. (Continued from p. 15)—

“good map of the environs of Rome.

In going to Naples, stop for a day at Mola di Gaeta and go to Gaeta for the picturesque buildings.

The Inn at Mola di Gaeta is sufficiently good.”

„ 16a. Slight sketches of a landscape, oxen, figures, &c.

„ 17. “At Naples go to the Crocelle—pronounced Crochelly.

Go to Puzzuoli and the Coast of Baiae. —

to Ischia, Procida & Capri.

to Pompeii, Salerno & Paestum.

In Naples, see Canova’s group at the Marquis Berrios.”

„ 17a. } Sketch of buildings,—“*I. Mola*,”—“*St. Agolina*,” &c.

„ 18. }

„ 18. “The Studii or Royal Academy for the Farnese Hercules, &c., &c.

The unrolling the papyri.”

„ 18a. A figure, &c. ; also :—

“Bologna.

For pictures see Palazzo Mareschelsi. Ercolina.”

- Page 19. "Travel back to Rome by the same road and to Florence by the Sienna Road.
Cross the Appenines to Bologna, one day's journey of posting.
At Bologna. Inn, La Pace. Parche, 2 syllables.
See the Academy for the collection of pictures."
- „ 19a. Another view of the buildings sketched pp. 17a and 18;
—“*Imola*” (?).
- „ 20. Various figures, &c.; also
“Great Theatre—
Theatre del Soli.
Mezzofanti } Two professors of Languages, both speak
Scandilari } English well.
New burial ground or Campo Santo, lately the
Convent of the Certosa (Chertosa).
Don't go the Ferrara road to Venice, 'tis very bad.—”
- „ 20a. Various figures, &c.
- „ 21. “At Parma see the Theatre, and Palace for the Corregios.
At Mantua see the Palazzo T.
On the Lago di Garda, a good Inn at Desenzano.”
- „ 21a. } Various landscape sketches and figures; also on
- „ 22. } p. 22 :—
“Verona—
Amphitheatre.
Gates.
View from Count Guisti's.
Tomb of Romeo & Juliet.”
- „ 22a. Numerous figures.
- „ 23. “Vicenza. Get a guide to show you Palladio's house and some of his Palaces.
Go to the Rotondo Villa.
Padua. See the Church of St. Justina.
Do. St. Antonio.”
Also a sketch of mountainous scene—“*Belforti*” (?).
- „ 23a. Sketches of various pictures—“Benozzio Bad.”
- „ 24. Two landscape sketches, also—
“Venice—Go to the Leone Bianco on the grand canal.
See the Palace of the late Viceroy.
the Hall of the Council of State in the Place of St. Mark.
the Academy for the Tintoret (Miracle of St. Mark).
the Church of the Frati for the
St. Peter Martyr of Titian.”
- „ 24a. } Sketches of various pictures, one by “*Palma*,” an-
- „ 25. } other “*Tintoretto*,” the Pisano Veronese (now in the National Gallery), &c.
Also, on p. 25—
“The Palace Pisani, for the Alexander and family of Darius by P. Veronese.
— for Mrs. Hakewill observe particularly.”
- „ 25a. } Sketches of various pictures; a Crucifixion (? by
- „ 26. } Veronese), &c.
- „ 26a. A landscape—“*Very like L^d Eg's Claude*,” a figure, &c.

- Page 27. Sketch of a picture.
(Leaf partly torn.)
- „ 27a. A group of figures, &c.
- „ 28. In ink, probably in Turner's hand—
“ *Sutri from Terni to Rieti.*
Bracciano —
Ostia —
from Tivoli to St. Giorgio
Antium (Capo d'Arizo)
go up to La Servara on the road from Tivoli to
Subiaco
from Subiaco to Poligno & Palestrina, &c.”
- „ 28a. Various figures.
- „ 29. Sketches of various pictures.
- „ 29a. Do. do.
- „ 30. Sketch of a picture.
- „ 30a. Sketches of various pictures.
- „ 31. Do. do. also a landscape.
- „ 31a. Various flowers, leaves, &c.
- „ 32. A landscape.
- „ 32a. Architectural details.
- „ 33. Two landscapes.
- „ 33a. Do. “*Poggio—approaching,*” and “*Spo-*
leto.”
- „ 34. A diagram.
- „ 35. “*Drewette (?)*.”
- „ 35a. Flowers, &c.
- „ 36. Two landscapes, one of “*Loretto.*”
- „ 37. A landscape, figure, &c.
- „ 38. Landscape.
- The following is also in Hakewill's handwriting. It commences at end of the book on p. 38a, and is continued on pp. 37a, 36a, 35a, and 35—
- „ 38a. “Route.
Through the Jura Mountains to Geneva. From Geneva cross the Simplon to Domo d'Ossola, cross the Lago Maggiore to Varese and the town of Como. Go up the Lake to Cadenabbia & return. From Como to Milan. From Milan to Genoa (if not thought worth while to go to Turin, which if time presses is not recommended.)
- „ 37a. “From Genoa by land to Rapallo, Spezia, Sargana & Pisa—From Pisa to Lucca and Florence—From Florence by Perugia to Rome. Rome to Naples. Excursion from Rome to Albano & cross from Albano to Frascati by Marino &c. to Tivoli and back to Rome. Return to Florence by the Sienna Road. From Florence—
- „ 36a. “cross the Appenines to Bologna. Bologna to Modena, Parma, Guartalla, Mantua. From Mantua to Peskuria & the Lago di Garda. Verona — Verona by Padua, &c., to Venice.
- “Home by the Tyrol, through Switzerland & France.

Page 35a. "At Rome—

"Frescoes in the Chapels of the Church of St. Gregorio.

"Pictures in the Palazzo Schiarra.

———— Palazzo Chigi.

———— Palazzo Doria.

{ in the Church of the Capuchines

{ is the St. Michael of Guido.

"Palazzo Rospigliosi for the Aurora of Guido.

"Villa Ludovici for the Aurora of Guercino and fine statues.

"Spada Palace for the Statue of Pompey.

„ 35. "Statue of Moses in the Church of St. Peter Vincola.

"Inside of the Church of S. Clementa.

"Church of St. Martino.

"At Monte new church & handsome.

"Statue of S. Cecilia in the Church of the same name.

"Vatican & Capitol Museums."

(33 leaves drawn on.)

1819 (AET. 44).

CLXXII.—ITALIAN GUIDE BOOK SKETCH BOOK.

SCHEDULE NO. 388.

Pocket book, bound in boards.

Turner's label on back—"98. *Foriegn Hint.*"

Executors' endorsement—"No. 388. 16 leaves of pencil and pen and ink sketches.

(Sgd.) H. S. Trimmer."

Mr. Ruskin's endorsement on wrapper—"388. The Roman Book. With minute sketches. (J.R.)"

Water mark, "J. A., 1811."

Size of page, $6\frac{1}{8} \times 4$.

On inside of the two covers are various sketches, one of a landscape in pen and ink.

Page 1. "*Thursday*," otherwise blank. Partly torn.

„ 2. Buildings and two figures— "*Venus, Juno, Raffaello.*"

„ 2a. } A building.

„ 3. }

„ 4. "*Parma. 2 Stages to Reggio, the Cathedral, Church of St. Prospero,*" &c.

„ 4a. Further extracts from a guide book, in Turner's hand.

„ 5. Do. do, do,

„ 5a. A landscape,

- Page 6. "*Santa Croce—Alban Mt. to the South,*" &c.
- „ 7. Further extracts.
- „ 7a. Do.
- „ 8. Do. list of tombs and palaces at Rome.
- „ 8a. A landscape.
- „ 9. Do.
- „ 9a. Further extracts.
- „ 10. Do.
- „ 10a. Do.
- „ 11. Do.
- „ 11a. Do.
- „ 12. Do.
- „ 12a. Do.
- „ 13. Do.
- „ 13a. Do.
- „ 14. Do.
- „ 14a. Do.
- „ 15. Do.
- „ 15a. Do.
- „ 16. Do.
- „ 16a. Do.
- „ 17. Ten small pen and ink sketches of various places of interest in Italy. These views seem to be copied from the plates in "*Select Views in Italy, with Topographical and Historical Descriptions in English and French.*" Published by John Smith, William Byrne, and John Emes, 1792–1796. The subjects on this page are :—
- (1) Bologna, (2) Palazzo Publico, in Bologna, (3) Dogana, on Pietra mala, (4) In the Apennines between Bologna and Florence, (5) In the Apennines between Bologna and Florence, (6) Florence, (7) Il Ponte Vecchio, at Florence, (8) Vale of the River Arno, (9) Cortona, (10) Lake of Perugia
- „ 18. Twelve similar pen and ink sketches :—
- (1) Perugia, (2) Assisi, (3) Temple of Clitumnus, (4) Castle of Spoleto, (5) Approach to the Cascade of Terni, (6) Cascade of Terni, (7) Lake of Piede Lugo, (8) Bridge of Augustus at Narni, (9) Modern Bridge at Narni, (10) Borghetto and Ponte Felice, (11) Civita Castellana, (12) Distant view of St. Peters and the Vatican at Rome.
- „ 19. Twelve similar pen and ink sketches :—
- (1) Il Ponte St. Angelo at Rome, (2) Inside view of the Coliseum, (3) General view of the Coliseum, (4) Campo Vaccino, (5) Arch of Septimus Severus, (6) Temple of Bacchus, (7) Ponte Lucano, (8) Villa Adriana, (9) Villa of Mecenas, (10) Sybil's Temple, (11) The great Cascade at Tivoli, (12) Convent of St. Cosimato.
- „ 19a. Two similar pen and ink sketches :—
- (1) Villa of Horace, (2) Village near Castello Nuovo.—"*15 miles from Rome, No. 22.*"

Page 20. Twelve similar pen and ink sketches :—

(1) Sepulchral remains in the Campania, (2) Frescati, (3) Marino, (4) Lerici, (5) Hermitage at Albano, (6) Lake of Albano, (7) Lake of Nemi, (8) Veletri, (9) Terracina, (10) Castle of Fondi, (11) Tomb of Cicero, (12) Ferry over the Garigliano.

„ 20a. Twelve similar pen and ink sketches :—

(1) Amphitheatre at Capua Vecchia, (2) Cuma, (3) Lake Avernus, (4) Bay of Pozzuoli, (5) Solfatara, (6) Lake Agnano, (7) Entrance into the Grotto of Posilipo, (8) On the shore of Posilipo, (9) View of part of the City of Naples, (10) General view of the Bay and City of Naples, (11) On Mount Vesuvius above Portici, (12) The Summit and Crater of Mount Vesuvius.

„ 21. Two landscapes. Pencil.

„ 21a. Twelve small pen and ink sketches :—

(1) On the Island of Caprea, (2) Amalfi, in the Bay of Salerno, (3) La Cava, (4) Hermitage near La Cava, (5) Salerno, (6) Ruins at Pestum, (7) Scylla, (8) Genoa, (9) Convent of St. Domenico at Sienna, (10) Colle, (11) Etruscan Gateway at Volterra, (12) Loretto.

„ 22. Two landscapes. Pencil.

„ 22a. A building.

„ 23. Blank.

„ 23a. A landscape.

„ 24. Blank.

„ 24a. A landscape.

„ 25. Do.

„ 25a. Vessels.

„ 26. Do.

„ 26a. Vessels and bridge.

„ 27. Blank.

„ 27a. A vessel.

„ 28. Two landscapes.

„ 28a. Various figures.

„ 29. A landscape, &c.

„ 29a. Vessels, &c.

„ 30. Two sketches.

„ 30a. Vessels, figures, &c.

(20 leaves drawn on.)

1819 (AET. 44).

CLXXIII.—“PARIS, FRANCE, SAVOY 2” SKETCH BOOK.

SCHEDULE No. 395.

Sketch book, bound in calf, with one brass clasp.

Turner's label on back—“2. Paris, Cross France, Savoy, R^t to Italy”; written in ink on one of the covers—“Paris, France, Savoy, 2.”

Executors' endorsement—“No. 395. Contains 87 leaves Pencil Sketches.

(Signed) H. S. Trimmer.
C. Turner.”

Note in pencil at side—“I make it 89? J.R.”

Water mark—“J. Whatman, 1814.”

Size of page— $4\frac{1}{2} \times 7\frac{1}{16}$.

There are slight pencil sketches on the inside of both covers; one of “Mt. B” (Mont Blanc); also, on front cover, the following note:—

“Changed at Calais a L or and a 5 Note.

20 Left

5 changed in Lond.

10 to Hannah

11 the

10 to Daddy

5 at Calais.

40 Left in 30 Checks.

2 Silver to Dover.

23 to Lyons.”

Page 1. A cathedral, from the market place.

„ 1a. “Left Dover at 10. Arr. at Calais at 3 in a Boat from the Packet Boat. Beset as usual. Began to rain next morn. on the setting out of the Dil. Conversation in the diligence. the Russe 2 Frenchmen and 2 English Cab. 3 Engl. Russe great par exemple the Emperor Alexander tooit part tout the French tres bon gens but the English everything at last was bad, Pitt the cause of all, the King's death and fall, and Robespierre their tool. Rained the whole way to Paris. Beaumont sur Siene (?) good.”

„ 2. Bridge and quays.

„ 2a. } Two mountain scenes and a bridge, probably at
 „ 3. } Paris. (? Palais-Bourbon and Pont de la Con-
 corde.)

„ 3a. Three mountain sketches.

„ 4. Scene on the Seine.

„ 4a. Three mountain sketches.

„ 5. Scene on the Seine.

- Page 5a. Two sketches, probably in Savoy.
 „ 6. ? St. Cloud.
 „ 6a. } Distant view of Paris (?).
 „ 7. }
 „ 8. Bridge, with houses.
 „ 8a. } Buildings, and a river scene.
 „ 9. }
 „ 9a. } Two mountain scenes, and an avenue beside river.
 „ 10. }
 „ 10a. } Two mountain scenes, and a fountain.
 „ 11. }
 „ 12. River scene.
 „ 13. A bridge.
 „ 14. Paris, from the Barrière of “*Passy*.”
 „ 14a. A landscape.
 „ 15. Do.
 „ 16. An archway over bridge.
 „ 16a. A landscape, with boat.
 „ 17. Three sketches, one of an archway.
 „ 18. Bridges and buildings.
 „ 19. Two sketches at “*Chalons*.”
 „ 20. Two sketches.
 „ 21. Vessels.
 „ 22. “*Tournus*” (?).
 „ 23. Various sketches.
 „ 24. Do.
 „ 25. Do.
 „ 25a. } Bridge and Town.
 „ 26. }
 „ 27. Do.
 „ 27a. Various female figures.
 „ 28. Bridge and town.
 „ 28a. Two mountain sketches—one of “*G. Croix*.”
 „ 29. Bridge and quay.
 „ 29a. Road between mountains.
 „ 30. Town on river.
 „ 30a. Distant mountains.
 „ 31. Do.
 „ 31a. Do.
 „ 32. Houses on shores of a lake—“*Beautiful afternoon*.”
 „ 32a. Figures resting near a diligence.
 „ 33. Three landscape sketches.
 „ 33a. Mountains.
 „ 34. Trees and buildings on a river.
 „ 35. Three sketches on a lake or river.
 „ 35a. A building on hill, &c.—“*Sand*” and “*Mont Mare*.”
 „ 36. Buildings on a hill, &c.
 „ 36a. A Roman archway, &c.
 „ 37. Scenes on a lake or river.
 „ 37a. A town, with archway.
 „ 38. Three sketches of a town on river or lake.
 „ 39. Five landscape sketches. One of “*Turneaux*” (?).
 „ 40. “*Turnex*.” (? Tournus, near Mâcon.)
 „ 41. An “*Embankment*.”

- Page 41a. Two landscapes.
- „ 42. Castle (?) on hill.
- „ 43. Road leading to a town.
- „ 43a. Sketches of mountains.
- „ 44. Three sketches of Castle on hill.
- „ 45. Ruins on hill.
- „ 45a. Landscape.
- „ 46. Town beside lake.
- „ 46a. Mountains.
- „ 47. A town.
- „ 47a. Mountains.
- „ 48. Two sketches ; one near “*Mt. Cenis*.”
- „ 48a. Mountains.
- „ 49. Do.
- „ 49a. Do.
- „ 50. Building near river.
- „ 51. Town with bridge.
- „ 52. Cathedral (?).
- „ 52a. Mountains.
- „ 53. Do.
- „ 54. Do.
- „ 55. Do.
- „ 55a. Do.
- „ 56. Four landscape sketches ; one of “*Beauvoison*” (probably Beauvoisin, near Chambéry).
- „ 56a. Various figures.
- „ 57. Buildings, with distant mountains.
- „ 57a. Distant mountains.
- (Leaf torn out.)
- „ 58. Do.
- „ 58a. } Various figures and mountains.
- „ 59. }
- „ 59a. River running under walls of a town, with one-arched bridge and figures.
- „ 60. Blank.
- „ 60a. River, with bridge and town, probably Lanslebourg.
- „ 61. Mt. Cenis in distance.
- „ 61a. } Two sketches near Mt. Cenis.
- „ 62. }
- „ 62a. } Two landscapes in Savoy.
- „ 63. }
- „ 63a. } Three sketches of mountain scenery.
- „ 64. }
- „ 64a. } Distant mountains.
- „ 65. }
- „ 65a. Mountains.
- „ 66. Do.
- „ 66a. Three sketches on the road to Suza.
- „ 67. The Valley of the Dora, with Rochemelon in distance (?).
- „ 67a. A road with oxen.
- „ 68. Three sketches.
- „ 68a. } Lanslebourg, with the glaciers beyond.
- „ 69. }

- Page 69a. On the Mt. Cenis road.
 „ 70. Do.
 „ 70a. Termignon (?).
 „ 71. A roadway.
 „ 71a. A sketch.
 „ 72. Two sketches.
 „ 72a. Mountains.
 „ 73. Two sketches of entrance to tunnel.
 „ 73a. Three sketches.
 „ 74. Do.
 „ 74a. Four sketches.
 „ 75. Various sketches.
 „ 76. Three sketches.
 „ 77. Two sketches.
 „ 77a. Aiguebelle and the Roc of Charbonnière.
 „ 78. Four sketches, one of Aiguebelle.
 „ 78a. Glaciers.
 „ 79. Three sketches among the mountains. One “*Looking down,*” another “*up.*”
 „ 79a. Road between mountains.
 „ 80. Three sketches.
 „ 80a. Four sketches.
 „ 81. Do.
 „ 81a. Three sketches.
 „ 82. Various sketches.
 „ 82a. Three sketches.
 „ 83. Do.
 „ 83a. Valley of the Isère (?).
 „ 83a. } Glaciers.
 „ 84. }
 „ 84a. Four sketches.
 „ 85. Three sketches.
 „ 85a. } Town and glaciers, &c.
 „ 86. }
 „ 86a. Mountains.
 „ 87. Do.
 „ 87a. } Susa (?).
 „ 88. }
 „ 88a. “*Mt. Cenis*” road.
 „ 89. Susa (?).
 „ 89a. A figure and various landscape sketches.

(89 leaves drawn on.)

1819 (AET. 44).

CLXXIV.—“TURIN, COMO, LUGARNO, MAGGIORE”
SKETCH BOOK.

SCHEDULE No. 284.

Sketch book, bound in boards, with red leather back.

Turner's label on back was destroyed when the covers were broken off; written in ink on one of the covers—“*Turin, Como, Lugarno, Maggiore.*”

Executor's endorsement—“No. 284. Contains 90 Leaves. Pencil sketches on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark, “Smith & . . . 18 . .”

Size of page, $4\frac{3}{8} \times 7\frac{3}{8}$.

The leaves were distributed (but numbered) mainly in two parcels, one inscribed—“284. Maggiore. Four out, R. N. W.”; the other, “284. Cover and inferior leaves.”

The following were the inferior leaves—

3, 3a, 4, 5, 6, 7, 8, 9, 12, 13, 14, 15, 17, 18, 22, 29, 33, 42, 43, 46, 48, 49, 50, 52, 53, 56, 57, 58, 59, 61, 63, 64, 65, 66, 81, 82, 88. (37 in all).

There are various slight pencil sketches on insides of the covers; one of “*Sesto*,” near Florence.

- | | | |
|------|------|--|
| Page | 1. | Mountains, and a wooden bridge. |
| „ | 1a. | } Mountains. “ <i>Gothard.</i> ” |
| „ | 2. | } |
| „ | 2a. | Buildings and mountains. |
| „ | 3. | Ruins on a hill. |
| „ | 3a. | } “ <i>St. Giorgio.</i> ” (? St. George, near Bussolino, between |
| „ | 3b. | } Susa and Turin). |
| „ | 3c. | Road leading past a portico to distant mountains. |
| „ | 4. | Road, with ruins on a hill. |
| „ | 4a. | Three sketches. |
| „ | 5. | Mountains. |
| „ | 5a. | Three sketches. |
| „ | 6. | Castle on mountain. |
| „ | 6a. | A bridge. |
| „ | 7. | Castle. |
| „ | 7a. | Three sketches. |
| „ | 8. | Castle on mountain. |
| „ | 8a. | Three sketches. |
| „ | 9. | Town, with ruins on a hill. |
| „ | 9a. | Two sketches. |
| „ | 10. | Two sketches; one of Fort Exilles (?). |
| „ | 10a. | Two landscapes. |

- Page 11. Campanile and dome of cathedral at Turin.
- „ 11a. Vessels on a lake or river.
- „ 12. A tower, with mountains.
- „ 12a. Buildings near a river. “*Sesto*” (near Florence).
- „ 13. Town on a hill.
- „ 13a. } Buildings, with distant mountains.
- „ 14. }
- „ 14a. } Town, with distant mountains.
- „ 15. }
- „ 16. Town.
- „ 16a. Mountains.
- „ 17. A town.
- „ 17a. Ruins.
- „ 18. A town.
- „ 19. Campanile and other buildings.
- „ 19a. Landscape, with building.
- „ 20. Town, with distant Alps. ? Turin.
- „ 20a. Two sketches ; one of a building described as “*Monte Catrini*.”
- „ 21. Drawing on p. 20 continued.
- „ 21a. } “*Turin*.”
- „ 22. }
- „ 22a. The Superga, Turin, and another sketch.
- „ 23. } Missing.
- „ 23a. }
- „ 24. Town in valley, probably Turin. Reverse of 125c, 2nd Loan Collection.
- „ 24a. Convent on hill, Turin. Mr. Ruskin has written in ink in margin—“Joins 25 nicely.” 2nd Loan Collection, No. 125c.
- „ 25. Turin, with distant Alps. Continuation of drawing on p. 24a.
- „ 25a. A bridge.
- „ 26. Building on hill near a river.
- „ 26a. } The Palazzo Madama, Turin. 2nd Loan Collection,
- „ 27. } No. 125d.
- „ 27a. Continuation of drawing on p. 28. Reverse of No. 125d, 2nd Loan Collection.
- „ 28. Façade of S. Giovanni, the cathedral at Turin.
- „ 28a. The Piazza Castello, Turin.
- „ 29. Blank.
- „ 29a. } Street scene, Turin.
- „ 30. }
- „ 30a. Figures, &c.
- „ 31. Church & campanile. Probably in Turin.
- „ 31a. } Group of buildings. Castello Reale, &c., Turin.
- „ 32. }
- „ 32a. } Group of buildings.
- „ 33. }
- „ 33a. } Group of buildings. “*Santa Croce, Parega de Italia*.”
- „ 34. }
- „ 34a. “*Piazza San Carlo*.” (Turin.)
- „ 35. Academy of Science, Turin.
- „ 36. The Superga, Turin.

- Page 36a. Distant Alps.
- „ 37. Bridge, with citadel (?) on hill beside it.
- „ 37a. Do. do.
- „ 38. Town, with distant Alps.
- „ 38a. } Town, with distant Alps.
- „ 39. }
- „ 39a. Distant Alps.
- „ 40. Buildings. "*Corso de Perla*" (?).
- „ 40a. } Distant Alps, &c.
- „ 41. }
- „ 41a. Distant Alps. "*Gt. St. Bernard*."
- „ 42. A landing place.
- „ 43. Buildings at "*Buffalara*" (Buffalora, between Novara and Milan).
- „ 44. On the quay at Buffalora.
- „ 44a. } Town, with bridge.
- „ 45. }
- „ 45a. A narrow passage.
- „ 46. Slight sketch.
- „ 47. Vessels on river, with buildings. -
- „ 47a. Distant Alps.
- „ 48. Mountains beside a lake. Lake Como.
- „ 48a. } Vessel, with mountains.
- „ 49. }
- „ 49a. A sketch.
- „ 50. Church on margin of a lake.
- „ 50a. "*Opposite Laglio*" on Lake Como.
- „ 51. } Olives, beside Lake. "*Olives, thin cold leaves, white*
- „ 51a. } *under*." No. 125b, 2nd Loan Collection.
- „ 52. Blank.
- „ 52a. } Lake, with mountains. Probably Lake Como.
- „ 53. }
- „ 53a. Building, with tower.
- „ 54. Do.
- „ 54a. } Lake, with mountains, &c. "*Como*."
- „ 55. }
- „ 55a. Lake, with mountains.
- „ 56. Do.
- „ 56a. } Do.
- „ 57. }
- „ 57a. Buildings on margin of lake.
- „ 58. Mountains.
- „ 58a. Buildings beside lake, with distant mountains.
- „ 59. An inscription, dated 1815.
- „ 59a. Mountains.
- „ 60. Trees, with distant mountains.
- „ 60a. Various sketches on Lake Como; one of "*Campo*."
- „ 61. Mountains and town.
- „ 61a. Town with mountains.
- „ 62. Do.
- „ 62a. } A church (? Cathedral, Como); also various archi-
- „ 63. } tectural details.
- „ 63a. Three sketches, buildings, mountains, &c.
- „ 64. Three sketches, one of "*Laglio*."

- Page 64a. Two sketches, one of "*Brino*" (? Brienno).
 „ 65. Do.
 „ 65a. Three do.
 „ 66. Two do.
 „ 66a. "*Campo*," "*Sala*," &c.
 „ 67. Lake Como. Reverse of No. 125a, 2nd Loan Collection.
 „ 67a. Bellaggio. Lake Como. No. 125a, 2nd Loan Collection.
 „ 68. Mountains.
 „ 68a. Four sketches on Lake "*Como*."
 „ 69. Various sketches on "*Lac Piano*" (Lago di Piano).
 „ 69a. Four sketches; one of Lago di Piano and two of "*Ponte St. Peters*."
 „ 70. Various sketches; two of "*Palazzio*" (probably Porlezza on L. Lugano), one of "*Lugea*" (? Loggia), &c.
 „ 70a. Four sketches, probably on Lake of Lugano; one of "*Albogasio*."
 „ 71. Sketches of "*Oria*," "*Albogasio*," and "*Gandria*" (all on Lake Lugano).
 „ 71a. Above *Lugarno*," and other sketches.
 „ 72. "*Landing Place*" and views of Lugano, with "*Melide*," and sketch of a "*Tobacco*" plant.
 „ 72a. Three sketches on Lugano, with a view of M. San Salvatore.
 „ 73. Three sketches at Ponte Tresa.
 „ 73a. Near Ponte Tresa.
 „ 74. Views on lake.
 „ 74a. "*Lago Maggiore*," near Luino, with the Castle of "*Cannero*."
 „ 75. Near the Borromean Islands, on Lago Maggiore; one view of "*Lavino*" in distance on the right, with a headland, "*Giuliano*" (?), on opposite side; with various remarks, such as "*Sea green with dark waves*," also "*Boats have the (sign for awning) over the edge, close seat behind for the tiller, which is changed, the Maggiore one had the tiller (another sign), the Steersman sat upon the spare oar*"; another sketch of "*Intra*," with Monte Rosso behind the town and "*St. Gothard*" in distance*; other sketches of "*Glascio*" (?), "*Baso call'd Castello St. Petro*," &c. Exhibited Drawings, No. 603c, N.G.
 „ 75a. Various sketches; some of "*Intra*," with M. Rosso and St. Gothard in distance. Exhibited Drawings, No. 603c (reverse).
 „ 76. "*St. Gothard*" from Lago Maggiore.
 „ 76a. A town on the lake.
 „ 77. Terraces from the lake.
 „ 77a. "*Baveno*," on Lago Maggiore.
 „ 78. Buildings, &c.
 „ 78a. Villas, &c., from the lake.
 „ 79. "*Feriolo*," &c.

* Mr. Ruskin says Turner "has mistaken lower peaks for "*Rosa* and St. Gothard, neither of them being visible from this part of Lago Maggiore" (R. on P. p. 245). Mr. Ruskin, however, appears to have confused M. Rosa with M. Rosso, this latter certainly being visible from the lake.

Page 79a. Various sketches.

- „ 80. "*Domodossola*" from Lago Maggiore.
- „ 80a. Facade of a building and distant mountains.
- „ 81. Mountainous scene.
- „ 81a. Scene on Maggiore.
- „ 82. Mountains.
- „ 82a. Do.
- „ 83. Do.
- „ 83a. Castle on hill, &c.
- „ 84. Mountainous scenes.
- „ 84a. Do.
- „ 85. Do.
- „ 85a. Do.
- „ 86. Do.
- „ 86a. Do.
- „ 87. Do.
- „ 87a. A mountain pass.
- „ 88. Do.
- „ 88a. Do.
- „ 89. Do.
- „ 89a. Do.
- „ 90. Do.
- „ 90a. Do.
- „ 91. Do.
- „ 91a. Town on lake or river.
- „ 92. Town, with church tower.
- „ 92a. Four sketches of mountains.

(88 leaves drawn on, with one leaf missing.)

1819 (AET. 44).

CLXXV.—"*MILAN TO VENICE*" SKETCH BOOK.

SCHEDULE NO. 300.

Sketch book, bound in boards, with red leather back, and one brass clasp.

Turner's label on back—" *Milan to Venice* "; also on one of covers—" *Milan to Venice*. 3."

Executor's endorsement—" No. 300. Contains 90 leaves, Pencil sketches most on both sides.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark, "A. Lee. 1813."

Size of page, $4\frac{3}{8} \times 7\frac{7}{16}$.

The leaves were distributed, but numbered. The following pages were in a separate bundle, labelled by Mr. Ruskin, "300. Inferior leaves"—

3-39 (inclusive), 47, 51, 53, 63, 68, 69, 89, 90 (45 in all).

Various MS. notes and sketches on insides of covers.

| | | |
|------|------|---|
| Page | 1. | Study of sky. |
| " | 1a. | } The Cathedral, Milan. |
| " | 2. | } |
| " | 3. | Commencement of a sketch. |
| " | 3a. | A fountain (?). |
| " | 3b. | Various small figures. (Only a fragment of a leaf.) |
| " | 4. | Part of the Cathedral, Milan. |
| " | 5. | Do. do. |
| " | 5a. | Part of the Cathedral, Milan. |
| " | 6. | Part of Milan Cathedral. |
| " | 6a. | Spires, cornices, and other architectural details of Milan Cathedral. |
| " | 7. | Various buildings. |
| " | 8. | Do. |
| " | 8a. | } Do. |
| " | 9. | } |
| " | 9a. | } Roman Colonnade, San Lorenzo. |
| " | 10. | } |
| " | 11. | Do. do. |
| " | 12. | Interior of Milan Cathedral. |
| " | 13. | Do. do. |
| " | 14. | Architectural sketch ; also a figure. |
| " | 15. | Tower of the Cathedral. |
| " | 16. | Various architectural details. |
| " | 17. | Buildings, with figures. |
| " | 18. | Tower and other buildings. |
| " | 18a. | A postilion and other figures. |
| " | 19. | A church (?). |
| " | 19a. | } A street. |
| " | 20. | } |
| " | 21. | A town. |
| " | 21a. | "Desenzano," on Lago di Garda, with "Sirmione" in distance. |
| " | 22. | "Lonato" (between Brescia and Verona). |
| " | 22a. | Landscape, and various figure subjects. |
| " | 23. | A row of buildings. |
| " | 23a. | Various figures, &c. |
| " | 24. | Various figures, bridges, &c. |
| " | 24a. | A distant mountain. |
| " | 25. | An amphitheatre (?). (? at Verona.) |
| " | 26. | Buildings, figures, &c. |
| " | 26a. | A gateway (?). |
| " | 27. | Towers, &c. |
| " | 28. | Part of a church (?). |
| " | 28a. | } The Bridge of Castel Vecchio, Verona. |
| " | 29. | } |
| " | 29a. | Do. |
| " | 30. | Various figures and landscapes. "Chiara," &c. |
| " | 31. | Buildings. |
| " | 31a. | Baskets, &c. |
| " | 32. | Tower and façades of buildings. "Scala" (?). |
| " | 32a. | Buildings, with tower. |
| " | 33. | Various buildings. |
| " | 33a. | Do. |

- Page 34. Figures and buildings. "*Brescia*" (?).
- " 35. A palace (?).
- " 36. Towers and other buildings.
- " 36*a*. Figures, &c.
- " 37. A boat.
- " 37*a*. Boats.
- " 38. Gondolas passing the Barbarigo (?) Palace, Venice.
- " 38*a*. Do. do.
- " 39. Vessels, with Ponte di Rialto in distance.
- " 39*a*. Boats, with the Bridge of Sighs in distance.
- " 40. The Custom House, Venice. Exhibited Drawings, 602*b*, N. G.
- " 40*a*. Distant view of Doge's Palace; also part of leg of one of the figures, and weeds in foreground of Titian's St. Peter Martyr.—"*Weeds in F. St. Peter Martyr.*"
- " 41. A vessel.
- " 41*a*. } Basilica di S. Marco.
- " 42. }
- " 42*a*. } The Piazzetta, looking towards the Lagune, with the
- " 43. } Campanile and Library on the right, and the Ducal Palace on the left; also various architectural details of St. Mark's, &c.
- " 43*a*. On the Grand Canal, with the Palazzo de' Camerlenghi and the Erberia.
- " 44. Piazza S. Marco. Exhibited Drawings, No. 602*c*, N. G.
- " 44*a*. "*Venetian Merchants. White & B. (?) sash.*" Sketch of two small figures. Reverse of 602*c*, N. G.
- " 45. S. Marco, with part of Ducal Palace on the right, with Sansovino's Loggetta on the left.
- " 45*a*. An interior (?); also an "*Old Boat at Venice.*"
- " 46. Blank.
- " 46*a*. The Piazzetta, looking towards Isola di S. Giorgio Maggiore; part of the Ducal Palace in the foreground, on the left, with the two granite columns on the right.
- " 47. Blank.
- " 47*a*. Tower of S. Bartolomeo from the Fruit Market, looking over the Rialto.
- " 48. Blank.
- " 48*a*. The Rialto, with the east side of the Grand Canal. Exhibited Drawings, No. 602*m*, N. G.
- " 49. Continuation of previous drawing; also "*The Inn of Great Britain, Albergo.*"
- " 49*a*. Various sketches of the Campanile and Towers of St. Mark's, and the entrance to the Grand Canal, with San Giorgio and the Salute.
- " 50. The Campanile of St. Mark's, and San Giorgio.
- " 50*a*. } Sketches on the Canale di S. Marco.
- " 51. }
- " 51*a*. The Campanile of St. Mark's, with part of the Doge's Palace (with figure of Eve and Serpent).
- " 52. View between the columns in the Piazzetta.
- " 52*a*. The Ducal Palace, the Zecca, and the Salute.
- " 53. Blank.

- Page 53a. The Molo, looking towards the Riva dei Schiavoni.
- „ 54. S. Maria della Salute. Exhibited Drawings, No. 602a, N.G.
- „ 55. Entrance to the Arsenal.
- „ 55a. On the Grand Canal, with palaces of “*Pesaro*” and Vendramin Calergi.
- „ 56. Blank.
- „ 56a. The Ducal Palace and Riva dei Schiavoni from the Canal, with sketches of the Salute.
- „ 57. A tree, various buildings, &c.
- „ 57a. Looking along the right-hand side of the Canale di S. Marco, commencing at the Ducal Palace and Piazzetta.
- „ 58. Blank.
- „ 58a. S. Maria della Salute and Seminario Patriarcale.
- „ 59. Riva degli Schiavone, with St. Mark’s and Zachary’s. Exhibited drawings, No. 602g, N.G.
- „ 59a. Two small sketches. Reverse of do.
- „ 60. The Doge’s Palace and Mint. Exhibited drawings, No. 602h, N.G.
- „ 60a. Sketches of boats and gondoliers.
- „ 61. The Grand Canal, from Casa Foscari to the Rialto. Exhibited drawings, No. 602f, N.G.
- „ 61a. Distant view of Campanile and St. Mark’s. Reverse of do.
- „ 62. Distant view of the Campanile and Doge’s Palace.
- „ 62a. Looking towards the Canale di S. Marco, with the Dogana on the right.
- „ 63. Blank.
- „ 63a. } S. Maria della Salute and Dogana on left, with
- „ 64. } Campanile and Piazzetta on the right.
- „ 64a. } Dogana di Mare and S. Maria della Salute.
- „ 65. }
- „ 65a. } Do. do. ; another view.
- „ 66. }
- „ 66a. } Isola di S. Giorgio Maggiore.
- „ 67. }
- „ 67a. Looking from the Grand Canal, with the Salute on the right.
- „ 68. Blank.
- „ 68a. Looking along the Grand Canal, with the Salute on the right, and the Palazzo Corner della Ca Grande on the left.
- „ 69. Boats, with figures, &c.
- „ 69a. } Looking along the Grand Canal towards its entrance,
- „ 70. } from the front of the Accademia di Belle Arti.
- „ 70a. } Looking up the Grand Canal from near the Accademia
- „ 71. } di Belle Arti; showing the Palazzo Balbi and the Tower of the Frari on the left, with the Palazzo Garzoni (the French Consulate), Palazzo Grassi, &c., and the Campanile of S. Stefano on the right.
- „ 71a. The Grand Canal; with Palazzi Foscari, Giustiniani, Rezzonico, &c., on the right.

- Page 72. Continuation of previous drawing. Exhibited drawings, No. 602e, N.G.
- „ 72a. Palazzi "*Pisani*" and "*Barbarigo*," Reverse of ditto.
- „ 73. Casa Grimani and the Rialto. In bottom r.h. corner is written "*Tragetto de S. Benetto*" (Benedetto) and "*Chapelo Morozini*."
- „ 74. The Coal Market. Exhibited drawings, No. 602k, N.G.
- „ 74a. Drawing on reverse of ditto.
- „ 75. The Rialto, with the west side of the Canal. Exhibited drawings, No. 602l, N.G.
- „ 75a. "*P. Cansiano*" (?). Reverse of do.
- „ 76. Figures on a raft or quay.
- „ 76a. } The Fish Market.
- „ 77. }
- „ 77a. Ponte di Rialto.
- „ 78. Blank.
- „ 78a. } Ponte di Rialto, with Fondaco de' Tedeschi and other
- „ 79. } buildings seen through its arch.
- „ 79a. Vessels with Ponte di Rialto in distance.
- „ 80. Various sketches of gondolas, figures, &c.
- „ 80a. } View on the Grand Canal near the "*Chiesa SS.*
- „ 81. } *Apostoli*." Page 81 is reverse of Exhibited drawing, No. 602i, N.G.
- „ 81a. } The fruit market. Exhibited drawing, No. 602j, N.G.
- „ 82. }
- „ 82a. } View on the Grand Canal, with the Ponte di Rialto ;
- „ 83. } the dome of S. Bartolomeo in distance.
- „ 83a. } View on the Grand Canal ; S. Bartolomeo and the
- „ 84. } Campanile (with scaffolding on top) in distance, also "*Entrance to the G. Canal*" and "*Sa. Lucia*."
- „ 84a. Gondolas on the Grand Canal.
- „ 85. "*Fishing Boats*"; also view looking along the Grand Canal with "*Chiesa degli Scalzi*" in the foreground on the left, and "*San Simeone Piccolo*" on the right.
- „ 86. View on the Cannaregio with "*San Giobbe*" on the right.
- „ 86a. Various boats, also sketch of a bridge, &c. (probably on the Cannaregio).
- „ 87. Boats and various views of mountains looking across the lagoon.
- „ 87a. } In the Cannaregio, with the Palazzo Labia and S.
- „ 88. } Geremia on the left, with the Ghetto in distance ; also group of gondolas.
- „ 88a. } On the Grand Canal.
- „ 89. }
- „ 89a. Bridge and buildings.
- „ 90. Church of S. Ambrogio, Milan ; and other sketches.
- „ 90a. Interior of Milan Cathedral.

(90 leaves drawn on.)

1819 (AET. 44).

CLXXVI.—“VENICE TO ANCONA” SKETCH BOOK.

SCHEDULE NO. 318.

Sketch book, bound in boards, with red leather back, and one brass clasp.

Turner's label on back—“9. *Venice to Ancona*”; also written on one of covers, “*Venice to Ancona*.”

Executors' endorsement—“No. 318. Contains 83 Leaves in Pencil mostly on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark, “Allnutt, 18 . . .”

Size of page, $4\frac{3}{8} \times 7\frac{3}{8}$.

Mr. Ruskin's endorsement on wrapper—“318. *Venice to Ancona*. Very careless. A few fine things.”

Various small sketches of figures and buildings on inside of both covers.

- | | | |
|------|------|--|
| Page | 1. | Various figures, and a view of “ <i>Ancona</i> ” (?). |
| „ | 1a. | Various figures. |
| „ | 2. | Piazza San Marco. |
| „ | 3. | The Piazzetta. |
| „ | 3a. | { View from the Mola, with S. Maria della Salute and |
| „ | 4. | |
| „ | 4a. | { View from Riva degli Schiavone. |
| „ | 5. | |
| „ | 5a. | Do. do. ; with Isola di S. |
| „ | 6. | Giorgio Maggiore and the Salute in the distance on the left. |
| „ | 6a. | { “ <i>Parochia of S. Zaccaria</i> ,” with Santa Maria della |
| „ | 7. | |
| „ | 7a. | Group of fishing boats. |
| „ | 8. | Bridge, with buildings ; also a doorway or monument (?) —“ <i>Tonde del Schiavoni</i> ,” —“ <i>Thomas Philogus Ravennis, &c.</i> ” |
| „ | 8a. | { Looking along the Schiavoni, with bridge on right, |
| „ | 9. | |
| „ | 9a. | { Looking along the Riva degli Schiavone from near |
| „ | 10. | |
| „ | 10a. | A view with groups of fishing boats. |
| „ | 11. | Two sketches of a sunset, with view of distant mountains. |
| „ | 11a. | { Distant islands (Burano and Torcello), with mountains |
| „ | 12. | |
| „ | 12a. | { View of the Rialto, with Palazzo Camerlenghi. |
| „ | 13. | |
| „ | 14. | “ <i>S. Croce</i> ,” chiesa della Giudecca. |

- Page 14a. } S. Marco, from the Piazzetta dei Leoni.
 „ 15. }
 „ 15a. Looking across the Giudecca, with “*Il Redentore*” and
 “*San Giacomo*.”
 „ 16. Dogana and S. Maria della Salute.
 „ 16a. Isola di S. Giorgio Maggiore; also Campanile and
 Doge's Palace.
 „ 17. Isola di S. Giorgio; also groups of fishing boats.
 „ 17a. } On the Giudecca, looking towards the Salute.
 „ 18. }
 „ 18a. On the Giudecca, with “*S. Marta*.”
 „ 19. Two views on the Giudecca: one of the back of the
 Salute, Dogana, and Tower of S. Marco, &c., the
 other of the back of the Salute looking towards the
 mountains (inland).
 „ 19a. The Dogana and the Salute, from the Giudecca.
 „ 20. Two sketches on the canal.
 „ 20a. } “*The lower part of the Canal from the Madonna*
 „ 21. } *della Salute*”; water “*dull green*,” “*Very dark*
 reflections (?) of the Boats,” sky “*Grey*” and
 “*Fleecy*,” “*all the steeples blood red*,” &c.
 „ 21a. A bridge and church tower.
 „ 22. A landscape, with “*River Arenò*” (?).
 „ 22a. Sketches of calves and a wagon. On one of the calves,
 “*Dun Brown, Claude*.”
 „ 23. A house, with study of foreground plants.
 „ 24. A gateway.
 „ 25. A town; probably Bologna.
 „ 26. Do. do.
 (The following four leaves were found loose, but appear
 to belong here.)
 „ 26a. } Palazzo Publico, Bologna, with fountain of Neptune
 „ 26b. } in foreground.
 „ 26c. Bridge, with buildings on a hill.
 „ 26d. Palazzo del Podestà, and other buildings.
 „ 26e. Various figures, &c.
 „ 26f. The Piazza del Nettuno; also “*Arcade to Madonna*
 del” (probably Madonna di San Luca).
 „ 26g. Buildings on an eminence.
 „ 26h. View of Bologna, with the Torre Asinelli to the right.
 „ 27. Church with Campanile. S. Francesco.
 „ 28. The Towers of Asinelli and Garisenda.
 „ 28a. View of Bologna, from gardens.
 „ 29. View of Bologna, with the Towers of Asinelli, &c.
 „ 29a. Do. do.
 „ 30. Do. do.
 „ 30a. Distant hills from steps of a building, &c.
 „ 31. Street scene, with Campanile of S. Francesco on the
 right.
 „ 31a. Views of distant hills.
 „ 32. View from Madonna di San Luca.
 „ 32a. Arcades of Madonna di San Luca.—“*Arcades to the*
 Madonna.”

- Page 33. A church (probably Madonna di San Luca).
- „ 33a. View of “*Imola*” (?).
- „ 34. Distant view of Bologna, with arcades in foreground.
- „ 34a. Madonna di San Luca.
- „ 35. Bologna, from Madonna di San Luca.
- „ 35a. } Lake (or river) among mountains. (Probably view
- „ 36. } of the Apennines from San Luca.)
- „ 36a. } “*Plains of Lombardy*” in distance.
- „ 37. }
- „ 37a. } Madonna di San Luca.
- „ 38. }
- „ 38a. View with San Luca in distance.
- „ 39. Bridges.
- „ 39a. } Bridge with town and distant mountains (probably
- „ 40. } the Apennines).
- „ 40a. } Town.
- „ 41. }
- „ 41a. Bridge, &c.
- „ 42a. Various buildings.
- „ 42a. } Bridge with tower; also a piazza with fountain and
- „ 43. } church. (Probably Cesena.)
- „ 43a. A gateway.
- „ 44. Triumphal arch.
- „ 44a. Group of buildings.
- „ 45. Do.
- „ 45a. Bridge over the “*Ronco*.”
- „ 46. Do.
- „ 47. “*Cesena*.”
- „ 48. Street scene.
- „ 48a. } “*St. Agustino*” (?).
- „ 49. }
- „ 49a. Town (probably Cesena) with the Savio in mid-distance.
- „ 50. Do. do.
- „ 50a. Town on hill.
- „ 51. Distant range of hills.
- „ 51a. } Town with river; also distant range of hills.
- „ 52. }
- „ 53. Another view of same town.
- „ 53a. } Bridge with town.
- „ 54. }
- „ 54a. Distant hills.
- „ 55. Blank.
- „ 55a. } “*Rimini*”; two sketches.
- „ 56. }
- „ 56a. Porta Romana or Arco d’Augusto, Rimini.
- „ 57. “*Gradara*” (small town 7 miles N.W. of Pesaro).
- „ 57a. } “*Pesaro*”; two sketches.
- „ 58. }
- „ 58a. Piazza with fountain. Probably at Fano.
- „ 59. Arch of Augustus, Fano.
- „ 59a. “*Fano*.”
- „ 60. Do.
- „ 61. Do.
- „ 62. A town.

- Page 63. Bay or mouth of river.
 „ 63a. } “*Senigallia*.”
 „ 64. }
 „ 64a. A town with the Apennines beyond.
 „ 65. A bay on the Adriatic, with Ancona (?) in distance.
 „ 65a. Port of Ancona.
 „ 66. Two sketches.
 „ 66a. } Ancona.
 „ 67. }
 „ 67a. Pier at Ancona.
 „ 68. Piazza del Plebiscito, with the church of San Domenico,
 al Ancona.
 „ 68a. } Town and harbour of Ancona.
 „ 69. }
 „ 69a. } Do.
 „ 70. }
 „ 70a. } Do.
 „ 71. Triumphal arch on pier at Ancona.
 „ 71a. } Town of Ancona.
 „ 72. }
 „ 72a. } Triumphal arches at Ancona.
 „ 73. }
 „ 73a. } Town and harbour of Ancona.
 „ 74. }
 „ 74a. Ancona.
 „ 75. Do.
 „ 75a. } Harbour of Ancona.
 „ 76. }
 „ 76a. } Ancona.
 „ 77. }
 „ 77a. } Harbour of Ancona.
 „ 78. }
 „ 78a. An archway.
 „ 79. Torre Asinelli, Bologna.
 „ 79a. Ancona.
 „ 80. Do.
 „ 80a. } Do.
 „ 81. }
 „ 81a. } Do.
 „ 82. }
 „ 83. Blank.
 (Leaf torn out.)
 „ 84. A town, with “*Rimini*” in distance.—“*Ponta*” (?).
 „ 85. Blank.
 (Leaf torn out.)
 „ 86. MS. note.
 „ 86a. Numerous figures, boats, &c.

(88 leaves drawn on.)

1819 (AET. 44).

CLXXVII.—“ANCONA TO ROME” SKETCH BOOK.

SCHEDULE No. 298.

Sketch book, bound in boards, with brown leather back and one brass clasp.

Turner's label on back—“5. Ancona to Rome”; written in ink on cover, “Ancona to Rome.”

Water mark—“A. Lee, 1813.”

Size of page, $4\frac{3}{8} \times 7\frac{3}{4}$.

Executor's endorsement—“No. 298. 91 leaves of pencil sketches.

(Signed) H. S. Trimmer.”

Mr. Ruskin's endorsement on wrapper—“298. Ancona to Rome. A careless book, with good things here and there.”

On inside of covers three slight sketches and various MS. notes, among them the following :—

“*Loretto to Recanata. Color of the hills Wilson Claude, the olives the light, when the sun shone green, the ground reddish green grey and apt to Purple, the Sea quite Blue, under the Sun a warm vapour, from the Sun Blue relieving (?) the shadow of the olive Trees dark, while the foliage light or the whole when in shadow a quiet grey. Beautiful dark green yet warm, the middle Trees, yet Bluish in parts, the distance; the aqueduct reddish, the foreground light grey in shadow.*”

- | | | |
|------|------|--|
| Page | 1. | Various figures at “Loreto.” |
| „ | 1a. | At Loreto (?). |
| „ | 2. | Do. |
| „ | 2a. | “Recanati.” |
| „ | 3. | Do. |
| „ | 3a. | “Tour de Bandini.” Probably the villa of Prince Bandini between Macerata and Urbisaglia. |
| „ | 4. | Landscape, with distant hills. |
| „ | 4a. | Osimo. |
| „ | 5. | “Osimo.” |
| „ | 5a. | Buildings on hill. “Lor” (probably Loreto). |
| „ | 6. | Do. “The first bit of Claude” (probably distant view of Loreto). |
| „ | 6a. | Do. |
| „ | 7. | Do. |
| „ | 7a. | Bridge, with buildings. |
| „ | 8. | Distant hills. |
| „ | 8a. | Do. |
| „ | 9. | Buildings on hill. |
| „ | 9a. | “Recina” and “Macerata.” |
| „ | 10. | Buildings on hill, &c., Loreto. |
| „ | 10a. | Do. |

- Page 11. Building, "*Doric, &c.*" (Chiesa della Casa Santa, Loreto); also view of "*Caldarolo.*"
- „ 11a. Three sketches of distant hills, with aqueduct, &c.
- „ 12. Chiesa della Casa Santa, Loreto.
- „ 12a. Two landscapes, with aqueducts (?).
- „ 13. General view of Loreto.
- „ 13a. } Chiesa della Casa Santa, Loreto.
- „ 14. }
- „ 14a. Two landscapes, with aqueducts.
- „ 15. Landscape, with distant hills.
- „ 15a. Do.
- „ 16. Figures at a fountain (?).
- „ 16a. An aqueduct; also "*after Macerati.*"
- „ 17. Two landscapes.
- „ 17a. Two views of a town on a hill.
- „ 18. Ruins of amphitheatre, &c., at "*Recina.*"
- „ 18. View from Recina.
- „ 19. Three sketches of "*Recina,*" with the river "*Polenza.*"
- „ 19a. } Two sketches at "*Macerata.*"
- „ 20. }
- „ 20a. "*Porta de Bandini,*" &c.
- „ 21. Macerata.
- „ 21a. } Various sketches at and near "*Macerata.*"
- „ 22. }
- „ 22a. Circular tower, &c.
- „ 23. Buildings on hill.
- „ 23a. "*Belforte.*"
- „ 24. Belforte (?).
- „ 24a. Town with distant hills.
- „ 25. Near Campolorzo, with the Rocca di Varano in distance.
- „ 25a. Do. do.
- „ 26. Do. do.
- „ 26a. "*Rocha*" (Rocca di Varano) and "*Camerino.*"
- „ 27. Buildings, with castle on hill in distance. (? Rocca di Varano.)
- „ 27a. Do. do.
- „ 28. Do. do.
- „ 28a. "*Serravalle.*"
- „ 29. A building.
- „ 29a. } Mt. "*Pennino*" in distance.
- „ 30. }
- „ 30a. Buildings on mountain side.
- „ 31. Do.
- „ 31a. Distant hills; four sketches.
- „ 32. Do.
- „ 32a. "*Parveoli* (?)." "
- „ 33. "*Nagatina* (?)." "
- „ 33a. } Cathedral and buildings at Foligno.
- „ 34. }
- „ 34a. } Buildings, &c., at "*Foligno.*"
- „ 35. }
- „ 35a. Cathedral, &c., at "*Foligno.*"
- „ 36. View of "*Trevi*" (about midway between Foligno and Le Vene), "*Busiano*" (?), &c.

| | | |
|-----------|---|--|
| Page 36a. | { | The Temple of Clitumnus, " <i>Source of the Clitium</i> ," |
| " 37. | | and " <i>St. Giacomo</i> ." |
| " 37a. | { | Temple of Clitumnus ; three sketches. |
| " 38. | | |
| " 38a. | { | Spoletto. |
| " 39. | | |
| " 39a. | { | Do. |
| " 40. | | |
| " 40a. | { | Do. |
| " 41. | | |
| " 41a. | { | Do. |
| " 42. | | |
| " 42a. | { | Do. |
| " 43. | | |
| " 43a. | | Monte " <i>Somma</i> ." |
| " 44. | | Castle on hill. |
| " 44a. | | Various figures ; peasants, tourists, &c. |
| " 45. | | Group of buildings. (? Terni.) |
| " 45a. | { | Among the hills, near Terni. |
| " 46. | | |
| " 46a. | | Do. |
| " 47. | | Do. |
| " 47a. | | " <i>L. di Piediluco</i> ." |
| " 48. | | Cascade of Terni. |
| " 48a. | { | Cascade of Terni ; also two sketches at Narni, one of |
| " 49. | | " <i>Cemetery</i> " (?). |
| " 49a. | { | Narni (?). |
| " 50. | | |
| " 50a. | { | Near Narni (?). |
| " 51. | | |
| " 51a. | | Mountains. |
| " 52. | | Do. |
| " 52a. | { | Falls, and a view of " <i>Narni</i> ." |
| " 53. | | |
| " 53a. | { | A bridge, roadway, &c. |
| " 54. | | |
| " 55. | | Blank. |
| " 55a. | { | Cascade of Terni. |
| " 56. | | |
| " 56a. | | Do. |
| " 57. | | Do. |
| " 57a. | { | The " <i>Velino</i> ." |
| " 58. | | |
| " 58a. | { | " <i>Narni</i> ." |
| " 59. | | |
| " 59a. | { | Narni ; two sketches. |
| " 60. | | |
| " 60a. | { | Narni. |
| " 61. | | |
| " 61a. | | Narni, with Bridge of Augustus. |
| " 62. | { | Do. |
| " 63. | | |
| " 62a. | | Narni. |
| " 63a. | | View " <i>from Gate Narni</i> ." |
| " 64. | | " <i>Narni</i> " (leaf torn). |

| | | |
|-----------|---|---|
| Page 64a. | } | Narni. |
| 65. | | |
| 65a. | } | Narni; three sketches. |
| 66. | | |
| 66a. | } | Bridge of Augustus, Narni. |
| 67. | | |
| 67a. | | Mediæval bridge. |
| 68. | | The two bridges, Narni. |
| 68a. | } | A castle (?), and scene among hills. |
| 69. | | |
| 69a. | | Between Narni and Civita Castellana. |
| 70. | | Do. do. |
| 70a. | | Ponte Felice. |
| 71. | | Three sketches. |
| 71a. | | Four sketches, one of " <i>Ortricoli</i> ." |
| 72. | | Sketches of a distant plain, with winding river (or road). |
| 72a. | | Borghetto and Ponte Felice (?). |
| 73. | | " <i>Ghiégi</i> " (?). Probably Borghetto and Ponte Felice. |
| 73a. | } | Probably Borghetto; and another sketch. |
| 74. | | |
| 74a. | } | Borghetto and the Flaminian Way. |
| 75. | | |
| 75a. | } | Civita Castellana. |
| 76. | | |
| 76a. | | Do. ; various sketches. |
| 77. | | Do. |
| 77a. | } | Do. |
| 78. | | |
| 78a. | | Do. |
| 79. | | Do. ; bridge over the river Ricano. |
| 79a. | | Street, with fountain and buildings. |
| 80. | | Blank. |
| 80a. | | Landscape with aqueducts. Probably Nepi. |
| 81. | | Blank. |
| 81a. | } | Ruins. |
| 82. | | |
| 82a. | } | Town on the road to Rome. |
| 83. | | |
| 83a. | | Road leading to church (?) on hill. |
| 84. | | Blank. |
| 84a. | | A cow. |
| 85. | | Blank. |
| 85a. | } | " <i>Primero V. of Roma. Tower de Cassio.</i> " |
| 86. | | |
| 86a. | | Road, with tower. |
| 87-88. | | Blank. |
| 88a. | | Architectural details at " <i>Foligno</i> ." |
| 89. | | Sketch in a sculpture gallery. |
| 89a. | | Landscape. |
| 90. | | Blank. |
| 90a. | } | Distant view of Rome, with St. Peter's. |
| 91. | | |
| 91a. | | Two sketches. |
| 92. | | Various tombs, &c. |

1819* (AET. 44).

CLXXVIII.—RIMINI TO ROME SKETCH BOOK.

SCHEDULE No. 194.

Sketch book, bound in boards.

Executors' endorsement—"No. 194. This book contains 48 leaves, Pencil Sketches, most on both sides.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark, —.

Size of page, $3\frac{7}{8} \times 5\frac{3}{16}$.

Mr. Ruskin's endorsement on wrapper—"194. Late. Valueless, except one of Genoa. (Distribute)."

There are various sketches and notes on insides of both covers.

| | | |
|------|------|---|
| Page | 1. | " <i>Villa Madama</i> " (?) and " <i>St. John Lateran</i> " (leaf partly torn). |
| " | 1a. | A church—probably La Trinita dei Monti. |
| " | 2. | Slight sketch (leaf partly torn). |
| " | 3. | Diagram (leaf partly torn). |
| " | 3a. | Interior, church. |
| " | 4. | Steps of La Trinita dei Monti. |
| " | 4a. | } View of Rome, from Tiber. |
| " | 5. | } |
| " | 5a. | } The Island of the Tiber and Quattro Capi Bridge. |
| " | 6. | } |
| " | 7. | Continuation of previous drawing. |
| " | 7a. | On the Banks of the Tiber. |
| " | 8. | Do. |
| " | 8a. | Distant palace, &c. |
| " | 9. | Mountains. |
| " | 9a. | The Capitol, Rome, &c. ; also " <i>Lunedì</i> — 30 <i>Martedì</i> — — <i>Mercoldì</i> — 40 <i>Giovedì</i> — 20 <i>Venerdì</i> — —," &c. |
| " | 10. | The Capitol. |
| " | 10a. | Buildings on hill, and distant mountains. |
| " | 11. | Do. do. |
| " | 11a. | Do. |
| " | 12. | Buildings, with distant mountains. |
| " | 13. | Do. do. |
| " | 13a. | Do. do. |
| " | 14. | Do. do. |
| " | 15. | Do. do. |
| " | 15a. | Do. do. |
| " | 16. | Do. do. |
| " | 16a. | Group of buildings. |
| " | 17. | Buildings, &c. |

- Page 17a. An archway ; also "*St. M*."
- „ 18. Buildings.
- „ 18a. Do. &c.
- „ 19. Do.
- „ 19a. "*Osimo*."
- „ 20. *Osimo*.
- „ 21. "*Rubicon*."
- „ 21a. A street.
- „ 22. Market square, with statute in centre.
- „ 22a. A town.
- „ 23. "*Serravalle*" (?).
- „ 23a. "*Pesara*."
- „ 24. Towers, &c.
- „ 24a. Town on hill.
- „ 25. Blank.
- „ 26. A town.
- „ 27. "*Rubeira*" and "*Bon Molani*" (?).
- „ 28. "*Osimo*."
- „ 29. Building on hill.
- „ 30. Blank.
- „ 31. Interior of "*St. Domino*."
- „ 32. Interior of church.
- „ 32a. } Town on hill.
- „ 33. }
- „ 33a. Do.
- „ 34. "*Borgetta*" (? Borghetti), &c.
- „ 34a. Mountains.
- „ 35. Town on hill.
- „ 35a. } Mountains.
- „ 36. }
- „ 36a. "*Bungata*."
- „ 37. Mountains.
- „ 38. Ruins.
- „ 38a. Buildings on hill.
- „ 39. Do.
- „ 39a. Buildings—" *St. Helene* " : also distant mountains.
- „ 40. Blank (leaf partly torn).
- „ 41. "*Loretto*" do.
- „ 42. Town.
- „ 42a. Buildings, &c.
- „ 43. Do. (leaf partly torn).
- „ 43a. Mountains.
- „ 44. "*Recanati*."
- „ 44a. Cathedral, &c.
- „ 45. Various buildings.
- „ 45a. Town on hill.
- „ 46. "*Recanati*."
- „ 46a. Recumbent female figure.
- „ 47. Church on hill.
- „ 47a. } Town in valley—" *Ponte d'Ozzio* " (?).
- „ 48. }
- „ 48a. } Town.
- „ 49. }
- „ 49a. Church—" *St. Lorenzo* " (?).

- Page 50. Town.
- „ 50a. } Town on hill.
- „ 51. }
- „ 51a. } Views of town.—“*Rimini*.”
- „ 52. }
- „ 52a. } Harbour, with town on hill. (Probably one of the
- „ 53. } sketches referred to by Mr. Ruskin as “Genoa”—
- „ ? Ancona.)
- „ 53a. } Do. Do. Do.
- „ 54. }
- „ 54a. Bridge, with town.
- „ 55. “*Narni*.”
- „ 55a. Various buildings; also, calculations and notes.
- (52 leaves drawn on.)

1819 (AET. 44).

CLXXIX.—“*TIVOLI AND ROME*” SKETCH BOOK.

SCHEDULE NO. 332.

Sketch book, bound in boards, with brown leather back and one broken clasp.

Turner's label on back—“6. *Tivoli. Raffael's Logi. Castello St. Ange*”; written in ink on one of covers—“*Tivoli, Raffaello's Logi, Castello St. Ange*.”

Executor's endorsement—“No. 332. Contains 89 leaves. Pencil sketches on both sides.

(Sgd.) C. Turner.”

Water mark, “A. Lee. 1813.”

Size of page, $4\frac{3}{8} \times 7\frac{3}{8}$.

The leaves were distributed, but numbered. The following leaves were put aside in a parcel endorsed, “332. Inferior leaves” :—

1, 3, 4, 5, 6, 9, 10, 11, 12, 13, 19, 23, 25, 32, 34, 35, 36, 37, 38, 39, 40, 41, 45, 55, 61, 62, 67, 69, 71, 72, 77, 78, 79, 81, 82, 83, 85, and one unnumbered leaf (38 in all).

Some slight sketches, and numerals on inside of one of the covers.

- Page 1. Inscription on tomb of the Plautii, near Tivoli, and a MS. note.
- „ 1a. Ponte Lucano and the tomb of the Plautii, and the Temple of the Sibyl.
- „ 2. Ruins of the Temple of the Sibyl; also roadway.
- „ 2a. Waterfall (?), with wooden bridge, Tivoli.
- „ 3. Waterfall, Tivoli.
- „ 3a. The Temple of the Sibyl.
- „ 4. Ruins of the Temple of the Sibyl.

- Page 4a. } View from Tivoli.
 „ 5. }
 „ 5a. Road with villas and trees. (Probably the Villa d'Este.)
 „ 6-9. Blank.
 „ 9a. } Villa d'Este (?).
 „ 10. }
 „ 10a. } Do.
 „ 11. }
 „ 11a. Gardens of Villa d'Este.
 „ 12. Do.
 „ 12a. } Do.
 „ 13. }
 „ 13a. Raphael's Logge, Vatican.
 „ 14. Details of the decorations of the Logge, with descriptions of colour, &c.
 „ 15. Do. do.
 „ 15a. Plan of part of the ceiling of the Logge. (Raphael's Bible.)
 „ 16. Details of the decorations of the Logge. No. 122d, 2nd Loan Collection.
 „ 17. Do. do.
 „ 18. Scenes from Raphael's Bible—sacrifice of Noah, building the Ark, Deluge, entrance to Ark, &c.
 „ 18a. } Decorations of the Logge.
 „ 19. }
 „ 20. Sketches of some of the subjects of the ceiling paintings on the vaults of the Logge; among them the story of Abraham.
 „ 21. Details of decorations of the Logge.
 „ 21a. Details of the structure of the Logge.
 „ 22. Castle of St. Angelo. No. 122a, 2nd Loan Collection.
 „ 22a. Do. Reverse of.
 „ 23. Street, with castle of St. Angelo.
 „ 24. Two sketches of a bust of "*Paulus III.*," &c. No. 122c, 2nd Loan Collection.
 „ 24a. Reverse of do.
 „ 25. Range of snow-capped mountains in distance.
 „ 25a. Design for picture of Raffael and La Fornarina in the Logge. (*Cf.* "*Rome from Vatican*," exhibited R.A., 1820.)
 „ 26. Design for picture of Raffael and La Fornarina in the Logge.
 „ 26a. Castle of St. Angelo.
 „ 27. Vatican buildings and garden.
 „ 27a. Four views of the tomb of the Plautii.
 „ 28. A view of the tomb of the Plautii and others of distant mountains, one on the "*West*," the other "*the other side East*."
 „ 28a. Four views of the tomb of the Plautii.
 „ 29. Plautian tomb, with distant hills.
 „ 29a. } Tomb of the Plautii and Ponte Lucano. Three
 „ 30. } sketches.
 „ 30a. } Do. do.
 „ 31. }
 „ 31a. Do. do.

- Page 32. Landscape with tomb of the Plautii and Ponte Lucano.
 „ 32a. } Temple of Minerva Medica and other ruins near the
 „ 33. } Porta Maggiore. (? Ruins of Villa Adriana.)
 „ 33a. } Do. do.
 „ 34. }
 „ 34a. } Do. do.
 „ 35. }
 „ 35a. } Do. do.
 „ 36. Ruins.
 „ 36a. An avenue of trees leading to a villa.
 „ 37. Gardens.
 „ 37a. } Landscape, with distant hills.
 „ 38. }
 „ 38a. } Do.
 „ 39. }
 „ 39a. } Landscape, with buildings and trees on side of hill.
 „ 40. }
 „ 40a. } A hilly landscape, &c. (probably Tivoli).
 „ 41. }
 „ 41a. } Do. “*Grey Castle. Claude*”; also
 „ 42. } sketch of Plautian Tomb, Tivoli.
 „ 42a. Buildings on a hill.
 „ 43. Bridge, with buildings on hill. (? Convent of San
 Cosimato, on the Teverone, about 8 miles above
 Tivoli.)
 „ 43a. } Town on hill (? Tivoli).
 „ 44. }
 „ 44a. Figures in a procession.
 „ 45. Landscape, with aqueduct.
 „ 45a. } Town on hill, with distant mountains.
 „ 46. }
 „ 46a. Town on hill (? Tivoli).
 „ 47. Do.
 „ 47a. } Do.
 „ 48. }
 „ 48a. Town on hill, with waterfall.
 „ 49. Blank.
 „ 49a. Town on hill, with waterfall.
 „ 50. Blank.
 „ 50a. Waterfall.
 „ 51. Blank.
 „ 51a. Town on hill.
 „ 52. Blank.
 „ 52a. Waterfall.
 „ 53. Town on hill.
 „ 53a. The Cascatelle of Tivoli.
 „ 54. Blank.
 „ 54a. Tivoli.
 „ 55. Blank.
 „ 55a. Tivoli.
 „ 56. Reverse of No. 122*b*, 2nd Loan Collection.
 „ 56a. } Tivoli, No. 122*b*, 2nd Loan Collection.
 „ 57. }
 „ 57a. } Do.
 „ 58. }

- Page 58a. Tivoli.
 „ 59. Blank.
 „ 59a. Tivoli.
 „ 60. Tomb of the Plautii and Ponte Lucano.
 „ 60a. } Tivoli (?).
 „ 61. }
 „ 61a. Landscape with building, pieces of sculpture, &c.
 „ 62. Sculpture, relievos, &c.
 „ 62a. Antique figures and groups.
 „ 63. Blank.
 „ 63a. } Buildings on hill, &c.
 „ 64. }
 „ 64a. Town on hill on banks of river.
 „ 65. Ruins.
 „ 65a. Ruins on hillside (Tivoli).
 „ 66. Blank.
 „ 66a. The Great Cascade at Tivoli.
 „ 67. Blank.
 „ 67a. Great Cascade, Tivoli.
 „ 68. Blank.
 „ 68a. Bridge, with towers and other buildings.—“ *Belongs to the Gate of Tivoli* ” (?).
 „ 69. Blank.
 „ 69a. Road among the mountains ; two sketches.
 „ 70. Blank.
 „ 70a. } Tivoli.—“ *Tempio de Tour Vopisco* ” (probably Tempio
 „ 71. } della Tosse, near Villa of Maecenas, Tivoli).
 „ 71a. Tivoli.
 „ 72. Do.
 „ 72a. Distant hills.
 „ 73. Blank.
 „ 73a. Tivoli (?).
 „ 74. Do.
 „ 74a. } Do.
 „ 75. }
 „ 75a. Do.
 „ 76. Tomb of Plautii, &c
 „ 76a. Tivoli.
 „ 77. Blank.
 „ 77a. Tivoli.
 „ 78. Blank.
 „ 78a. Temple of the Sibyl, Tivoli.
 „ 79. Tivoli.
 „ 79a. Do.
 „ 80. Blank.
 „ 80a. Tivoli.
 „ 81. Blank.
 „ 81a. Tivoli.
 „ 82. Distant hills.
 „ 82a. Tivoli (?).
 „ 83. Landscape.
 „ 83a. Castle on hill.
 „ 84. Do.
 „ 84a. Aqueduct on the Campagna.
 „ 85. Blank.

- Page 85a. Castle (?) on hill.—“*Chapelle de Madonna*” (?).
 „ 86. Blank.
 „ 86a. Road near Tivoli.
 „ 87. Blank.
 „ 87a. } Tivoli (?), and Temple of Sibyl (?).
 „ 88. }
 „ 88a. } Cascade, Tivoli.
 „ 89. }
 „ 89a. Castle on hill.
 „ 90. Blank.
 „ 90a. Landscape (probably on hill, Tivoli).
 „ 91. Tomb of Plautii, &c.
 „ 91a. Wagon and figure, with three slight landscapes.
 „ 92. (This leaf was unnumbered.) Town with distant hills. (? Tivoli.)
 „ 92a. Distant mountains.
- (89 leaves drawn on.)

1819 (AET. 44).

CLXXX.—“VATICAN FRAGMENTS” SKETCH BOOK.

SCHEDULE NO. 233.

Sketch book, bound in calf, with one broken clasp.

Turner's label on back—“16. *Vatican fragments*”; also, written in ink on one of the covers, “*Vaticano*.”

Executors' endorsement—“No. 233. 69 leaves—most of them used on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark, “1816.”

Size of page, $6\frac{5}{8} \times 4$.

Mr. Ruskin's endorsement on wrapper—“233. Book of Roman Architectural detail. Very interesting.”

On inside of one cover there are some slight sketches and the following note :—

“*Pose ami que-dare*

Popso

Possiamo vedere il Palazzo” ;

on inside of other cover there is written :—

“*My Locanda*

The Speranzella-

in Strada Speranzella.

The Sole in Largo Castello.

Kept by Graindorge—English waiter.

The Crocelli — —

Corona di fino.”

- Page 1. Sketches of a sarcophagus, a circular seat, &c.
- „ 1a. “*Villa of Cicero*”; also a landscape, with the following note :—
*“Christ by Guercino beautifully color’d (?)
 A Hare by Albert Durer.
 The Moses breaking the tables
 Annunciation. The Angel very elegant, the wing
 Rd. B. Yellow, the glory yellow Bed grey the V. blue
 and red, the other M. Angelo (Silence) the best as to
 color, both exquisitely finished. A Head of a female
 Sculpture,” &c.*
- „ 2. Capital of a pillar, two-handled jugs, &c.
- „ 2a. The following written in ink :—
*“St. Peter’s. The part by Bernini good in the
 arrangement of the columns, but being very large
 they carry the idea of greatness away from the
 facade of the building, which being but one order, tho
 the has in the facia of the pannel a capital
 to carry an entablature without support, and the
 Dome, &c.”*
- „ 3. Slight sketches of Annibale Carracci “*Galatea*” in the
 Palazzo Farnese, and other figures ; also—
*“Farnese. Apollo, bad
 Galatea. Carracci Annibale, fine.
 Jupiter & Juno. Ganymede, Anchises, Polypheme
 playing.
 Small Domenichino.”*
- „ 3a. Landscapes, &c.
- „ 4. Fragments of sculpture, &c.
- „ 4a. A sarcophagus, with figures.
 (Leaf torn.)
- „ 5. Lake of “*Nemi*.”
- „ 5a. A round tower, a piece of antique sculpture, various
 figures, &c.
- „ 6. Group of ruins.
- „ 6a. Various relievos ; probably in Vatican.
- „ 7. Do.
- „ 7a. Do. ; one of an animal among foliage,
 numbered “*631*”. Another fragment “*168*”.
- „ 8. Tombs, a row of masks, &c.
- „ 8a. Tomb numbered “*109*”, &c.
- „ 9. Various groups and portions of figures.
- „ 9a. Amorini with wreaths, a vase, &c.
- „ 10. An archway, arabesques, &c.
- „ 10a. A tomb, &c.
- „ 11. Groups from tombs ; one a blacksmith (?), the other
 with various knives or tools used for cutting
 leather (?).
- „ 11a. A frieze, &c.
- „ 12. Sketches of exhibits numbered “*1018*” (or 1818) and
 “*1076*.”
- „ 12a. Frieze, &c.
- „ 13. Frieze, with Europa (?) and bull, fishes, sea-horse, &c.
- „ 13a. Two figures.

- Page 14. A tomb.
 „ 14a. A figure.
 „ 15. A Sarcophagus. No. “12”—“2 yd. 1. high”—*Munificentia Pii Sex. P.M.*” See Visconti’s “Mus. Pio Clem.” plate XIII., vol. VII.
 „ 15a. Exhibit No. “891.”
 „ 16. Do. No. “248,” and two capitals.
 „ 16a. Do. No. “47,” &c.
 „ 17. Do. No. “1077,” &c.
 „ 17a. A pedestal and figure.
 „ 18. Exhibits Nos. “524, 523,” &c.
 „ 18a. A Torso on a pedestal, with inscription—“*Q. Plotio. Q. Fil. quir Romano Equopibilo Exorno,*” &c.
 „ 19. Capital of a pillar, No. “979,” “*Maurelio Poliver,*” &c.
 „ 19a. Tomb, &c.
 „ 20. Exhibit No. “978,” &c.
 „ 20a. A box, bowl, &c.
 „ 21. Part of a capital, &c.
 „ 21a. An urn, “351”—“*Ossuarium*”—“*Prow of a Ship.*”
 „ 22. Figures of Eros and Psyche (?), &c.
 „ 22a. Tablet, with inscription, &c.
 „ 23. Do. ; also a distant view of St. Peter’s.
 „ 23a. Figures, &c.
 „ 24. Tomb, with inscription.
 „ 24a. Dancing and seated figures.
 „ 25. Part of an altar (?).
 „ 25a. Lake Nemi (?).
 „ 26. In the Medici Gardens.
 „ 26a. Five sketches; one of “*Old Rome.*”
 „ 27. Garden, with figures.
 „ 27a. A number of small landscape sketches.
 „ 28. Do. do.
 „ 28a. } “*Cicero’s Villa*” (at Antium), Lake Nemi (?), &c.
 „ 29. }
 „ 30. “*Dis Manibus Sacrum*”; an altar (?) with this inscription, and a tablet.
 „ 30a. Various figures.
 „ 31. Do.
 „ 31a. Do.
 „ 32. Do.
 „ 32a. Figures of modern sailors, and an antique relievo.
 „ 33. Various figures from the antique.
 „ 33a. Landscape.
 „ 34. Do.
 „ 34a. Figures from the antique. L’Inverno, Autunno, &c.
 „ 35. Do.
 „ 35a. } In the Vatican.
 „ 36. }
 „ 36a. Nos. “790” and “615” from the Hall of the Animals, Vatican.
 „ 37. Lower part of a draped seated figure—No. “47”; “*Octavi,*” “*Diadumen,*” &c.
 „ 37a. Group of standing and seated figures—No. “52.”
 „ 38. A galley, with soldiers on deck, and a crocodile below—No. “260”; also part of a seated figure, No. “215,” &c.

- Page 38a. } Two sketches of a reclining female figure—No. “321”;
 „ 39. } also the dancing figures from the Sarcophagus of
 the Bacchantes, &c.
 „ 39a. Various figures and groups—Nos. “1115” and “1119.”
 „ 40. Fight of Faunes and Centaurs. *See* Visconti, pl. xi.,
 xii., vol. v.
 „ 40a. Various figures and groups—Nos. “921,” “943,” and
 “941.” The two latter numbers represent the
 Labours of Hercules.
 „ 41. The Labours of Hercules—Nos. “938” and “944,” and
 “*Adriano*.”
 „ 41a. The Dancing Girl from the Palazzo Colubrano, Naples
 —No. “945” ; also No. “937.”
 „ 42. The Sleeping Nymph—No. “272” ; Bacchic Genii—
 No. “273” ; also No. “146,” &c.
 „ 42a. No. “142,” &c.
 „ 43. A group and figures.
 „ 43a. Bacchus in Nasso. Sarcophagus from Villa Nuzzi ; also
 other figures.
 „ 44. No. “297,” &c.
 „ 44a. No. “809,” and “*Laodamia and Protesilao*,” the two
 centre figures of Sarcophagus. *See* Visconti, xviii.,
 vol. v.
 „ 45. Various figures and groups—Nos. “79, *XVI*,” “696,
XXII,” and “673.” The latter a Nymph and
 Satyr ; three views.
 „ 45a. Nos. “669,” “710,” and “716.” The latter is the
 so-called Danaid.
 „ 46. Bacchanal, from the Villa Mattei—No. “743” ; also
 No. “1206,” &c.
 „ 46a. Various figures and groups—“*Porphry*.” Perhaps
 Sarcophagus of Constantia, daughter of Constantine
 the Great. Now No. 566.
 „ 47. The Hall of the Greek Cross.
 „ 47a. The Hall of the Greek Cross, looking to the Staircase.
 „ 48. Various figures, &c., from Nos. “309,” “310,” “1295”
 and “1294.” Probably Circus Scenes.
 „ 48a. Faun and Satyr—“1383” (Visconti, xlix., vol. i.) ; also
 Nos. “1430,” “533,” “1375,” &c.
 „ 49. Nos. “154,” “137,” &c.
 „ 49a. Vases, figures, &c.
 „ 50. Do. , also two candelabri, one No. “1372.”
 „ 50a. Candelabra and vases, Nos. “1379,” “1416,” “1460,”
 and “948.”
 „ 51. Figures, vases, &c. The two rows of figures at the
 bottom represent Castor and Pollux. *See* Visconti,
 xliv., vol. iv.
 „ 51a. Do. , including Nos. “1587,” “1607,”
 and “1612.”
 „ 52. Egyptian figures, including No. “1359.”
 „ 52a. Figures, &c., including Nos. “29,” “32,” “49,”
 and “56.”—“*Capital Campadola*.”
 „ 53. Do.
 „ 53a. Do.

Page 54. Figures, &c.

- „ 54a. The Wounded Amazon, and other figures.
- „ 55. A winged figure on a pillar—“*Araventorum*,” a
Therme, No. “1290,” and other figures and groups.
- „ 55a. Various figures and groups.
- „ 56. Do.
- „ 56a. Do.
- „ 57. Do. , including the Faun of
Praxiteles, and Love and Psyche.
- „ 57a. Various figures and groups.
- „ 58. A vase.
- „ 59-62. Blank.
- „ 63. Figures in a masquerade (?).
- „ 64-67. Blank.
- „ 68. Group of peasants.
- „ 69-70. Blank.
- „ 70a. Architectural detail. Pen and ink.
- „ 71. Do. do.
- „ 72-74. Blank.
- „ 74a. Two landscape sketches; one of “*Nemi* (?)”.
- „ 75. Blank.
- „ 75a. Plain, with distant hills.
- „ 76. Ruins. “*Effect of Sirocco* (?)”.
- „ 76a. Landscape sketches.
- „ 77. Antiques, including Nos. “254” and “72.”
- „ 77a. View of Rome.
- „ 78. A street scene.
- „ 78a. Do. , with column and fountain.
- „ 79. Traveller on a donkey; also statue in a garden or
courtyard. “9 c the ounce, *Pallaza Corsini* (?)”.
- „ 79a. Landscape (possibly Lake Nemi), and caricatures.
(Leaf torn.)
- „ 80. Landscape. Pen and ink and wash.
- „ 80a. Various sailing vessels.
- „ 81. View of “*Nemi*,” and various female figures.
- „ 81a. Various figures, also—
“*Capt. Graham, 12 Pizza Mignanelli*,” and
“*Thomas L, Donaldson,*
46 *Via Gregoriana,*
Trinita de' Monti.”

(69 leaves drawn on.)

1819 (AET. 44).

CLXXXI.—COMO AND VENICE SKETCH BOOK.

SCHEDULE No. 230.

Sketch book, bound in mottled boards with dark green leather back and corners.

Turner's label on back, "67. *Como*."

Executor's endorsement,—“No. 230. 11 Leaves in Color. 1 in pencil.

(Sgd.) C. Turner.”

Water mark, “J. Whatman, 1816.”

Size of page, $8\frac{3}{4} \times 11\frac{3}{4}$.

| | | | |
|------|--------|---|---------------|
| Page | 1. | On Lake Como. | Water colour. |
| „ | 2. | Do. | do. |
| „ | 3. | Sunset on dome and towers. | Water colour. |
| „ | 4. | Venice. | Water colour. |
| „ | 5. | Do. | do. |
| „ | 6. | Venice: Punta della Salute. | Water colour. |
| „ | 6a. | Boats. | Pencil. |
| „ | 7. | Venice; Campanile and Ducal Palace, from the Canal. | Water colour. |
| „ | 8. | Street scene. | Pencil. |
| „ | 9. | Blank. | |
| „ | 10. | Commencement of a water colour drawing. | |
| „ | 11. | Do. | do. |
| „ | 12. | Do. | do. |
| „ | 13. | Do. | do. |
| | | (1 leaf with colour on cut out.) | |
| „ | 14-44. | Blank. | |

(12 leaves drawn on.)

1819 (AET. 44).

CLXXXII.—“ALBANO, NEMI, ROME,” SKETCH BOOK.

SCHEDULE No. 301.

Sketch book, bound in boards with red leather back and one brass clasp, broken.

The covers have been broken off and the leaves were distributed but numbered.

Turner's label on back of book destroyed when the covers were broken off; written in ink on one of the covers:—“*Albano, Nemi, Roma. Nov. 30, 1819.*”

Executor's endorsement:—“No. 301. Contains 88 Pencil Sketches on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark, “Alnutt, 1818.”

Size of page, $4\frac{3}{8} \times 7\frac{1}{2}$.

On inside of one of the covers there are three slight sketches, also the word “*Gensarno*,” &c.

- Page 1. Sepulchral remains in the Campagna ; also "*Tombs at Albano.*"
- „ 1a. Three female figures ; also two views, probably of Albano.
- „ 2. "*Albano.*"
- „ 2a. Albano.
- „ 3. "*Albano.*"
- „ 3a. } Lake of Albano.
- „ 4. }
- „ 5. Lake of Albano, with the "*Rocca di Papa.*"
- „ 5a. } Lake of Albano.
- „ 6. }
- „ 6a. } Do.
- „ 7. }
- „ 7a. } Two sketches of Lake of Albano.
- „ 8. }
- „ 8a. Three sketches ; one of "*Lago Albano,*" and another of the "*Fountain, Grotto Alba.*"
- „ 9. Five sketches of Lake Albano.
- „ 9a. Buildings on hill-side.
- „ 10. Lake of Albano, with the Pope's Villa.
- „ 10a. } Do. do.
- „ 11. }
- „ 11a. Lake in distance.
- „ 12. Buildings on hill.
- „ 13. Lake of Albano, with the Pope's Villa.
- „ 14. "*St Palazzi*" (? Convent of Palazzuolo, on Lake of Albano).
- „ 14a. } "*Albano.*"
- „ 15. }
- „ 15a. "*Villa Teverone*" on a hill with "*Monte Dragone*" in distance ; also the following note :—" *If Tusculum where is Wilson's Picture taken from* " ; also slight sketch of a castle (?).
- „ 16. "*Marino, near Albano.*"
- „ 16a. "*C. Gandolfo,*" and two other sketches.
- „ 17. Pope's villa, Albano, "*Nov. 9, 1819.*"
- „ 17a. A castle (?), and three sketches of a ruin.
- „ 18. Pine trees on summit of a hill.—*Nov. 10, 1819.*"
- „ 18a. Distant hills.
- „ 19. Trees on summit of hill.
- „ 19a. } View of mountains.
- „ 20. }
- „ 20a. } A villa on hillside ; also a view of Lake of Albano (?).
- „ 21. }
- „ 21a. } Lake of Albano (?).
- „ 22. }
- „ 22a. } Do.
- „ 23. }
- „ 23a. Do.
- „ 24. Do. ; two sketches.
- „ 24a. } Do.
- „ 25. }

- Page 25a. View of the Lake of Albano, with the "*Palazzo Barberini*" in the foreground and the "*Rocca di Papa*" in distance.—"*Mountain all light, the Town dark.*"
- „ 26. Four sketches near Lake of Albano.—"*11 Nov. 1819.*"
- „ 26a. A tower, with ruins in foreground, lake in distance.
On part of the distance is written "*Wilson.*"
- „ 27. Trees, with "*Tusculum*" in distance.
- „ 27a. } "*Frascati,*" with the "*Villa Borgashe.*" "*L^d. Egremont's Claude (?)*"; also sketch at "*Marine.*"
- „ 28. }
- „ 28a. } "*Frascati,* with "*Rome*" in distance. Over the plain
- „ 29. } in middle distance is written "*Wilson-Brown Campagna.*"
- „ 29a. Figures and fragments of antique sculpture.
- „ 30. At L'Ariceia (?).
- „ 30a. { Do.
- „ 31. }
- „ 31a. Do.
- „ 32. Campo Vaccino, with Temples of Saturn and Vespasian.
- „ 33. Arch of Septimus Severus in Forum, with Column of Phocas in foreground.
- „ 33a. Lower part of the Column of Phocas, with inscription.
- „ 34. Details of Arch of Severus.
- „ 34a. Do.
- „ 35. Three female figures.—"*Gensano.*"
- „ 35a. The Temple of Saturn.
- „ 36. Ruins.
- „ 36a. Trajan's Column, with Santa Maria di Loreto (on the left) and del Nome di Maria (on right).
- „ 37. Fountain, with buildings.
- „ 37a. Temple of the Sun or Vesta.
- „ 38. Ruined castle (?).
- „ 38a. "*Baths of Caracalla.*"
- „ 39. Ponte Sisto (?).
- „ 39a. } View of Rome, looking north, with the Church of
- „ 40. } Santa Maria Valluella near the foreground, the Bridge and Castle of St. Angelo in middle distance, and Monte Mario in distance.
- „ 40a. Rome, with one of the bridges over the Tiber in middle distance.
- „ 41. Bridge, with a number of ruined monuments on the left bank. (Probably the Ponte S. Bartolommeo.)
- „ 41a. River with vessels, tower and other buildings on hill in middle distance. (Probably the Island of the Tiber.)
- „ 42. Pyramid of Cestius, with the Porta Ostiense.
- „ 42a. Group of buildings.
- „ 43. Ponte de Quattro Capi, with San Giovanni de' Fiorentini and St. Peter's in distance.
- „ 43a. Pine-tree, &c.
- „ 44. Various buildings.
- „ 44a. Ruined arches (?).
- „ 45. An archway (ruined) and basilica; also details of ornament and relief.
- „ 45a. Pyramid of Cestius.

- Page 46. The Appian Way.
- .. 46a. Ruins on the Appian Way.
- .. 47. Circus of Romulus Maxentius, Mole of Cæcilia Metella, &c.
- .. 47a. Mole of Cæcilia Metella, &c.
- .. 48. Do.
- .. 48a. Do.
- .. 49. Ruins of the aqueducts of Claudius (?).
- .. 49a. Forum, with the Capitol.
- .. 50. "*Palace of the Cæsars.*"
- .. 50a. } Rome, with ruins in foreground.
- .. 51. }
- .. 51a. Ruins in the Forum.
- .. 52. Campo Vaccino, with Temple of Faustina and San Lorenzo in Miranda in distance, with remains of the Temple of Castor near foreground.
- .. 52a. Campo Vaccino ; a slightly different view.
- .. 53. Coliseum, with Arch of Constantine in distance.
- .. 53a. "*St. Geo. de Fonte*" (San Giovanni in Fonte), &c.
- .. 54. Remains of Claudian aqueduct (?).
- .. 54a. Buildings.
- .. 55. Temple of Minerva Medica.
- .. 55a. Do. &c.
- .. 56. Do.
- .. 56a. Facade of the Senatorial Palace on the Capitol.
- .. 57. Interior of the Forum, with the remains of the Temples of Saturn and Vespasian, the Arch of Severus and S. Martina.
- .. 57a. } Remains of Temple of Saturn, with San Lorenzo, &c.,
- .. 58. } in distance ; also a number of small sketches of the Claudian Aqueduct.
- .. 58a. Five slight sketches.
- .. 59. Four do.
- .. 59a. Four do.
- .. 60. Blank.
- .. 60a. Temple of Minerva Medica.
- .. 61. Two sketches of Temple of Minerva Medica.
- .. 61a. Road with pines.
- .. 62. Blank.
- .. 62a. A gateway ; three sketches. (? Gate of St. Paul or Ostiensis.)
- .. 63. Blank.
- .. 63a. Forum.
- .. 64. Blank.
- .. 64a. Interior of the Pantheon (?).
- .. 65. A gateway with towers.
- .. 65a. } The Forum, with remains of Temple of Vespasian
- .. 66. } and Arch of Severus on the left, Temple of Saturn on the right, and in centre the Column of Phocas leading to the Arch of Titus.
- .. 66a. Fragments of sculpture.
- .. 67. Do.
- .. 67a. Forum, with remains of the Temple of Castor.
- .. 68. Road, leading to a gateway.

- Page 68a. Details of bas reliefs, &c.
 " 69. Ruins.
 " 69a. Statue of Apollo (?) in a garden.
 " 70. "*Villa d'Este*"; three sketches.
 " 70a. Ruins.
 " 71. Porta San Paolo (?), &c.
 " 71a. Part of the Claudian aqueduct (?).
 " 72. "*Porta Maggiore*"; four sketches.
 " 72a. Part of the Claudian aqueduct, &c.
 " 73. Do.
 " 73a. The Tiber, with the Quattro Capi Bridge (?), &c.
 " 74. Blank.
 " 74a. } Ruins.
 " 75. }
 " 75a. } Rome, with St. Peter's in the distance.
 " 76. }
 " 76a. } The Campagna (?).
 " 77. }
 " 78. Ruins.
 " 78a. On the outskirts of Rome.
 " 79. "*Rome*"; a view in the outskirts.
 " 79a. Do. do.
 " 80. The Pauline fountain.
 " 80a. Four sketches, one of "*Frascati*," another of "*Monte Dragone*," and a third of "*Nocino*" (?).
 " 81. Four sketches.
 " 81a. "*In the distance (?) of Borghese. Road to Villa Falconia.*"
 " 82. Road, approaching L'Ariceia.
 " 82a. The church of the Assunzione della Vergine, at L'Ariceia, with the palace of the Chigi.
 " 83. Fountain and gateway at L'Ariceia.
 " 83a. Road outside L'Ariceia.—"*Wall of Lariceia*"; three sketches.
 " 84. "*Gate of L'Ariceia*" and other views of the town.
 " 85. Blank.
 " 85a. The church of the Assunzione della Vergine, palace of the Chigi, and other views at L'Ariceia.
 " 86. Four sketches at "*L'Ariceia*."
 " 86a. Three sketches of L'Ariceia.—"*These 3 are the same.*"
 " 87. Sketches, with "*L'Ariceia*" in the distance, &c.
 " 87a. A decorated column at the parting of the roads, &c. (Probably at Genzano.)
 " 88. Various sketches of figures, bowls, jugs, &c.—"*Gensarno*," also "*Women of Albano and Gensarno white caps with a star behind, some a black cap. The Hair is often fastened with Ribbon, on which a white cloth is fixed. The front appears flat and square, the back falls to a point in some, others open work,*" &c.
 " 88a. "*The 4 Point of R. at Gensarno.*"

(88 leaves drawn on.)

1819 (AET. 44).

CLXXXIII. — "TIVOLI" SKETCH BOOK.

SCHEDULE No. 151.

Sketch book, bound in boards with red leather back and corners, also one brass clasp, broken.

Turner's label on back :—"13. *Tivoli*."

Mr. Ruskin's endorsement on wrapper :—"Inventory No. 151. 25 taken out. Many very interesting for distribution still remaining.

Water mark, "J. Whatman. 1814."

Size of page, $10 \times 7\frac{1}{2}$.

The remains of the book were lent to the University of Oxford in 1878, as "Extra Piece, No. 5. *Tivoli Book*."

As no record was kept of the original sequence of the pages, it has been found impossible to re-constitute the book.

The drawings are all on prepared grey paper, in pencil, with the lights wiped out, except when otherwise specified.

(The first 15 drawings were among the framed drawings lent to Oxford. The titles are Mr. Ruskin's.)

| | | |
|------|-----|--|
| Page | 1. | Tivoli : the City and her Streams. (Oxford, 108-84a.) |
| " | 2. | Groves of the Sybil. (Oxford, 109-84b.) |
| " | 3. | The Falls and Campagna. (Oxford, 110-81a.) |
| " | 4. | Villa of Mæcenas and Campagna. (Oxford, 111-81b.) |
| " | 5. | Villa of Mæcenas. (Oxford, 112-78a.) |
| " | 6. | Arcades and Waters. (Oxford, 113-78b.) |
| " | 7. | Olives among the spray. (Oxford, 114-82a.) |
| " | 8. | Olives on the hillside. (Oxford, 115-82b.) |
| " | 9. | The Grottoes. (Oxford, 116-80a.) |
| " | 10. | The Dark Arches. (Oxford, 117-80b.) |
| " | 11. | Villa d'Este. (Oxford 118-83a.) |
| " | 12. | Temple and Plain. (The Tempio della Tosse near foreground.) (Oxford, 119-83b.) |
| " | 13. | Temple and shepherds.—"Tempio de Tose" (Tempio della Tosse. (Oxford, 120-79a.) |
| " | 14. | Temple (the Tempio della Tosse) under a Tower. (Oxford, 121-79b.) |
| " | 15. | Tivoli—The Falls. (Oxford 122-77a.) |
| " | 16. | Tivoli, with the Villa of Mæcenas in middle distance. |
| " | 17. | Do. do. |
| " | 18. | Tivoli, with the Temple of the Sybil. |
| " | 19. | Tivoli : a waterfall. |
| " | 20. | Arches, Tivoli. |
| " | 21. | Remains of a Bridge (?), Tivoli. |

- Page 22. Tivoli.
 „ 23. The Villa of Mæcenæ, Tivoli.
 „ 24. Blank.
 „ 24a. Waterfall. Pencil on white side of paper.
 „ 25. Do. do.
 „ 26. Tivoli.
 „ 27. Wooden bridge over a broken stone arch, near the
 Temple of the Sibyl.
 „ 28. A torrent.
 „ 29. A ravine; Tivoli.
 „ 30. Tivoli, with villa on distant hill.
 „ 31. Villa of Mæcenæ, Tivoli.
 „ 32. Tivoli, with Villa of Mæcenæ and tower of Villa
 d'Este.
 „ 33. Tivoli, with "*Monte Catillo*."
 „ 34. Waterfalls.
 „ 35. Tivoli in middle distance.
 „ 36. Tivoli.
 „ 37. Ravine, with distant mountains.
 „ 38. Waterfalls.
 „ 39. Tivoli and its falls.
 „ 40. Villa of Mæcenæ.
 „ 41. Tivoli from the river.
 „ 41a. Do. , Pencil on white side of paper.
 „ 42. Do.
 „ 43. Tivoli, with Temple of Sibyl on right.
 „ 44. Do. do.
 „ 44a. View from the Sibyl's Temple. Pencil on white side
 of paper.
 „ 45. Temple of the Sibyl.
 „ 45a. Cornices and ornamental details. Pencil on white.
 „ 46. Temple of the Sibyl.
 „ 46a. Do. Pencil on white.
 „ 47. Do.
 „ 48. The Campagna, with distant mountains.
 „ 49-58. Blank.
 „ 58a. Tivoli.
 „ 59-71. Blank.
 „ 72. Blank; with the word "*Clasp*" written on margin.
 „ 73-77. Blank.
 „ 78. Tivoli; with the Temple of the Sibyl.
 „ 79. Tivoli, from the *Villa Catullus* (?).
 „ 80. Tivoli, with the Temple of the Sibyl.
 „ 81. Blank, but has been used to see how the tint lifts.
 „ 82. Tivoli.

(53 leaves drawn on.)

1819 (AET. 44).

CLXXXIV.—“GANDOLFO TO NAPLES” SKETCH BOOK.

SKETCH BOOK No. 281.

Sketch book, bound in calf, with one broken clasp
 Written in ink on outside of one of the covers—
*“Castello Gandolfo to Napoli. Baia. Puzzoli.
 Naples;”* in pencil on inside of cover—*“This book
 contains—Gandolfo to Naples. Baia and Puzzolio.
 Albano.”* The label on back was sacrificed when the
 covers were broken off.

Executor's endorsement—“No. 281. Contains 90
 Leaves. Pencil sketches on both sides.

(Sgd.) H. S. Trimmer.
 C. Turner.”

Water mark, “W. Turner & Son.”

Size of page, $4\frac{1}{2} \times 7\frac{3}{4}$.

The leaves were distributed, but were numbered.
 In a parcel endorsed by Mr. Ruskin, “281. Cover
 and inferior leaves,” the following leaves were
 found—Nos. 6, 9, 10, 11, 15, 16, 17, 18, 20 (one un-
 numbered), 25, 41, 42, 43, 49, 52, 58, 78, 79, 85,
 and 88 (21 in all).

The inside of one of the covers contains a number of small
 sketches of leaves and plants—“*Myrtle*,” &c.

- Page 1. On the coast near Naples—“*Girl dancing with Can-
 soneta—Fishermen*” (probably at Pozzuoli); with
 a view of the Bay of Baia, with Mt. Epomeo in
 distance.
- „ 1a. Various ancient sculptured figures, with inscriptions.
- „ 2. Villa near Albano.
- „ 2a. Lake Albano.
- „ 3. Villa on a height near Lake Albano.
- „ 3a. “*Posilipo*.”
- „ 4. Trees near margin of a lake.
- „ 4a. } Road along the heights near Lake Albano, leading to
- „ 5. } Castel Gandolfo.
- „ 5a. } Lake Albano.
- „ 6. }
- „ 6a. } Villa, with Lake Albano.
- „ 7. }
- „ 7a. } Lake Albano, or Nemi.
- „ 8. }
- „ 8a. Do.
- „ 9. Do.
- „ 9a. Do.
- „ 10. Do.
- „ 10a. } Do.
- „ 11. }

- Page 11a. Sketches "*from Nemi to V.*" (Veletri).
- „ 12. "*Veletri.*"
- „ 12a. A road, with part of an obelisk at its side—" *Imp. Caesar divine ruafe.*"
- „ 13. Road, with group of houses on the right, apparently on the sea coast, with an island in the distance.
- „ 13a. } Rocks on sea coast.
- „ 14. }
- „ 14a. Three sketches. "*Torre de treponti*" (Torre Tre Ponti or Treponti, between Cisterna and Terracina).
- „ 15. Trees and hayricks (?).
- „ 15a. Landscape.
- „ 16. Road bordered with trees.
- „ 16a. Trees and mountains.
- „ 17. Road, with distant mountains.
- „ 17a. One-arched bridge, with distant mountains.
- „ 18. Landscape, with mountains; probably near Terracina.
- „ 18a. } Terracina.
- „ 19. }
- „ 19a. View from the mountains above Terracina.
- „ 20. Do. do.
- „ 20a. The "*Palace of Theodoric,*" Terracina.
- „ 20b. View from the Palace of Theodoric, Terracina.
- „ 20c. Castle at Fondi (?).
- „ 21. Four sketches; castles, &c.
- „ 21a. Various sketches of a castle, &c.
- „ 22. Castle on a promontory on the coast.
- „ 22a. } Terracina.
- „ 23. }
- „ 23a. Castle at "*Fondi*"; three sketches.
- „ 24. "*Fondi*"; four sketches at or near Fondi.
- „ 24a. Three sketches of town on a hill; probably Itri.
- „ 25. One sketch of Do. do.
- „ 25a. } Bay of Gaeta.
- „ 26. }
- „ 26a. Bay, with ruins.
- „ 27. Tomb of Cicero, with Gaeta across the bay.
- „ 27a. Tomb of Cicero.
- „ 28. Classical remains, probably at Formia.
- „ 28a. "*Gulf of Gaeta.*"
- „ 29. Five sketches; one of the tomb of Cicero, others of "*Cartieri.*"
- „ 29a. Six sketches of the aqueducts of Minturnus.
- „ 30. Several sketches of do. do.
- „ 30a. Ferry over the Garigliano.
- „ 31. Sessa (?).
- „ 31a. The Campagne Felice and "*Tour de Franconet.*" (Probably Castle of Francolisi.)
- „ 32. Distant view of Capua.
- „ 32a. "*Capua.*"
- „ 33. Capua.
- „ 33a. } Do.
- „ 34. }
- „ 34a. Do.

- Page 35. Capua.
 .. 36. Blank.
 .. 36a. Four sketches among the mountains.
 .. 37. Posilipo, with Vesuvius in the distance.
 .. 37a. } In the Gulf of Naples.
 .. 38. }
 .. 38a. } Mt. Vesuvius.
 .. 39. }
 .. 39a. Posilipo or Naples.—“*In Conceptione tua vingo Immaculatam Puisti.*”
 .. 40. Vesuvius.
 .. 40a. } In the Gulf of Naples.
 .. 40b. }
 .. 40c. } Do.
 .. 41. }
 .. 41a. } Do
 .. 42. }
 .. 42a. } Do.
 .. 43. }
 .. 43a. } Do.
 .. 44. }
 .. 44a. Crest of mountains.
 .. 45. Gulf of Naples, &c.
 .. 45a. Do.
 .. 46. Do.
 .. 46a. } Naples.
 .. 47. }
 .. 47a. } Do.
 .. 48. }
 .. 48a. In the Gulf of Naples.
 .. 49. Do.
 .. 49a. Do.
 .. 50. Do.
 .. 50a. Do. , with Vesuvius.
 .. 51. Road, with buildings on hill beyond.
 .. 51a. Entrance to the Grotto of Posilipo.
 .. 52. Do.
 .. 52a. Do. : figures in foreground, among them a “*Monk carrying wine.*”
 .. 53. Figures on a quay.
 .. 53a. } General view of the Bay and City of Naples.
 .. 54. }
 .. 54a. Landscape.
 .. 55. Do. , with distant view of “*Naples.*”
 .. 55a. } Several sketches of the “*Bay of Baia,*” from Pozzuoli. In foreground of one sketch, “*Oxen dy.* (dragging) *the wine filled casks,*” and “*Dung*”; also sketch of the “*Gate of P*” (Pozzuoli).
 .. 56. }
 .. 56a. Vesuvius in distance.
 .. 57. Circular tower and other buildings.
 .. 57a. Buildings on the quay at Naples.
 .. 58. Vesuvius from Naples.
 .. 58a. Naples.
 .. 58b. In the Port of Naples.

Page 58c. Naples.

- „ 59. Do.
- „ 59a. } Numerous slight sketches of costumes, &c. ; also a
- „ 60. } view of the quay of Santa Lucia, Naples.
- „ 60a. } Naples.
- „ 61. }
- „ 61a. At Naples.
- „ 62. Sketches of Castle of “*San Elmo*” and “*S. Antonio di Capodimonte*” (? the Palazzo Capodimonte).
- „ 62a. View of Naples from a decorated archway.
- „ 63. Walls of a castle (?). (? Castel Capuano.)
- „ 63a. A renaissance gateway. (? Porta Capuana.)
- „ 64. Sketches of “*Pozzuoli*,” &c.
- „ 64a. Naples.
- „ 65. Lighthouse on quay.
- „ 65a. Naples, from St. Elmo.
- „ 66. View from St. Elmo.
- „ 66a. “*St. Rock* (?), *Naples*,” and another sketch.
- „ 67. Four views of Naples.
- „ 67a. Naples, with Castel Capuano (?) near foreground, and Vesuvius in distance.
- „ 68. Missing.
- „ 69. Vesuvius, and other sketches.
- „ 69a. Island of Ischia in distance.
- „ 70. On the way to Vesuvius (?).
- „ 70a. Ancient ruins.
- „ 71. “*St. Francesca*” and a view of the Gulf of Pozzuoli.
- „ 71a. Distant views of the Gulf of Pozzuoli.
- „ 72. Four distant views of the Gulf of Pozzuoli.
- „ 72a. Views of the Gulf of Pozzuoli, from “*near Villa , Monte Carli*” (?).
- „ 73. Lake among mountains, with Vesuvius in distance.
- „ 73a. } Lake Avernus, with Monte Barbaro in the distance.
- „ 74. }
- „ 74a. } Lake Avernus and Monte Barbaro.
- „ 75. }
- „ 75a. } Lake Avernus, with the ruins of the Temple of
- „ 76. } Apollo
- „ 76a. } Ruins near the Bay of Baiæ.
- „ 77. }
- „ 77a. } “*Temple of Mercury*” at Baiæ.
- „ 78. }
- „ 78a. } Sketches of the Bay of Baiæ.
- „ 79. }
- „ 79a. “*Cuma* (?)”
- „ 80. Ruins.
- „ 80a. } Castle on rock. (? Castle of Baiæ.)
- „ 81. }
- „ 81a. } Rocks at “*Capua*,” &c.
- „ 82. }
- „ 82a. } Bay of Baiæ. (*See* the oil painting exhibited R.A.
- „ 83. } 1823, and now in National Gallery, No. 505.)
- „ 83a. } Bay of Baiæ.
- „ 84. }

| | | | | |
|---------------------------------------|---|--------------|---------------------|---|
| Page 84a. | } | Bay of Baiæ. | | |
| „ 85. | } | | | |
| „ 85a. | | Do. | | |
| „ 86. | | Do. | | |
| „ 86a. | } | Do. | ; various sketches. | |
| „ 87. | } | | | |
| „ 87a. | } | Do. | do. | (Page 88 has been torn.) |
| „ 88. | } | | | |
| „ 88a. | } | Do. | | |
| „ 89. | } | | | |
| „ 89a. | } | Do. | do. | , with figures and boats. |
| „ 90. | } | | | |
| „ 90a. | | Do. | | , with “ <i>Road to Cuma</i> ” in foreground. |
| (91 leaves drawn on, with 1 missing.) | | | | |

1819 (AET. 44).

CLXXXV.—“*POMPEII, AMALFI, SORRENTO AND HERCULANEUM*” SKETCH BOOK.

SCHEDULE No. 278.

Sketch book, bound in boards, with brown leather back and one broken clasp.

Turner has written in ink on the outside of one of the covers—“*Pompeii, Amalfi, Sorrento, Herculani*”; his label on the back of the book was destroyed when the covers were broken off.

Executors’ endorsement—“No. 278. Contains 86 leaves. Pencil sketches, most on both sides.

(Sgd.) H. S. Trimmer.
C. Turner.”

Water mark, “Allnutt, 1818.”

Size of page, $4\frac{7}{16} \times 7\frac{7}{16}$.

The leaves were distributed, the following being placed in a parcel endorsed by Mr. Ruskin “278. Cover and Inferior Leaves”—Nos. 1-4, 6-19, 21-23, 27-29, 31, 40, 42-45, 53, 66, 77-89 (45 in all).

On the insides of the covers there are rough sketches of the Villa Gallio, also the note “*This Book was begun at Pompeii and ends at Villa Gallio,*” &c.

| | |
|---------|---|
| Page 1. | Blank. |
| „ 1a. | Two small landscapes; one inscribed—“ <i>Bridge</i> ” and “ <i>Sonotre</i> ” (?). |
| „ 2. | Peristyle of a house at Pompeii. |
| „ 3. | Blank. |
| „ 3a. | Remains of a colonnade. |

| | | |
|------|------|--|
| Page | 4. | Ruins at Pompeii. |
| " | 4a. | Do. |
| " | 5. | The street of tombs. |
| " | 5a. | } Do. |
| " | 6. | } Do. |
| " | 6a. | Do. (?). |
| " | 7. | Ruins. |
| " | 8. | Do. |
| " | 8a. | Do. |
| " | 9. | Do. — " <i>Datus decurionum decurio</i> ," &c. |
| " | 9a. | Do. |
| " | 10. | Do. |
| " | 10a. | Baker's Oven and Flour Mills; also three other sketches. |
| " | 11. | Ruins of a house. |
| " | 11a. | Ruins. |
| " | 12. | Groups of pillars. |
| " | 12a. | Ruins. |
| " | 13. | Do. |
| " | 14. | Do. |
| " | 14a. | Do. |
| " | 15. | Do. |
| " | 15a. | Do. |
| " | 16. | Do. |
| " | 16a. | Do. |
| " | 17. | Do. |
| " | 17a. | Amphitheatre, Pompeii. |
| " | 18. | Do. |
| " | 18a. | Road outside Amphitheatre, with Vesuvius in distance. |
| " | 19. | Amphitheatre, with Vesuvius in distance. |
| " | 19a. | Road, with Vesuvius in distance. |
| " | 20. | Ruins, with Vesuvius in distance; three sketches. |
| " | 20a. | } Ruins. |
| " | 21. | } Do. |
| " | 21a. | } Do. |
| " | 22. | } Do. |
| " | 22a. | } Do. |
| " | 23. | } Do. (? at Herculaneum.) |
| " | 23a. | } Do. (? at Herculaneum.) |
| " | 24. | } Do. |
| " | 24a. | Ruins. |
| " | 25. | Do. |
| " | 25a. | } Ruins of an amphitheatre. |
| " | 26. | } Do. |
| " | 26a. | Ruins. |
| " | 27. | Do. |
| " | 27a. | Five rough sketches of mountainous scenery. |
| " | 28. | A church with distant mountains. |
| " | 28a. | } Mountains. |
| " | 29. | } Do. |
| " | 29a. | Various sketches at or near " <i>Cava</i> ." |
| " | 30. | " <i>Novera</i> ." |
| " | 30a. | The Benedictine Abbey of La Trinità della Cava. |
| " | 31. | View near Salerno. |
| " | 32. | Do. |

Page 32*a*. Road and aqueduct.

- .. 33. Do.
- .. 33*a*. Road, &c.—“*Smoke and fire from the Glass House.*”
- .. 34. In the Gulf of Salerno; also small sketch of distant mountains with note in foreground—“*From (?) the Bridge going to Castel a Mare.*”
- .. 34*a*. Steps up mountain side.
- .. 35. Town on Gulf of Salerno. (? Amalfi.)
- .. 35*a*. Various sketches.
- .. 36. Salerno, &c.
- .. 36*a*. Do.
- .. 37. Four sketches at “*Nocèra*” de’ Pagani.
- .. 37*a*. “*Entrance to Cava,*” and other sketches.
- .. 38. Gateway, &c.
- .. 38*a*. Town on Gulf of Salerno (? Vietri.)
- .. 39. Do.
- .. 39*a*. Do.
- .. 40. Do.
- .. 41. Castle on rock, above a town.
- .. 42. Blank.
- .. 42*a*. } Castle on rock on coast.
- .. 43. }
- .. 44. Blank.
- .. 45. Gulf of Salerno, near Amalfi.
- .. 45*a*. “*Conca*” (Capo di Conca near Amalfi).
- .. 46. Amalfi (?).
- .. 46*a*. Vessels on shore.
- .. 47. Do. ; with other small sketches, one inscribed “*Belongs to Bay of Na*” (probably Naples).
- .. 47*a*. } Town on Gulf of Salerno; also a sketch inscribed
- .. 48. } “*Aritta. Eritta.*”
- .. 48*a*. Castle, &c., on coast.
- .. 49. Buildings on coast.—“*Veringass.*”
- .. 49*a*. } On the coast; several sketches. Written in ink by
- .. 50. } Mr. Ruskin (?) on page 49*a*, “joins 50 importantly.”
- .. 50*a*. } On the coast. Written in ink on p. 50*a*, “joins 51
- .. 51. } importantly.”
- .. 51*a*. } On the coast (probably Amalfi).
- .. 52. }
- .. 52*a*. Do.
- .. 53. Do.
- .. 53*a*. Do. ; three sketches.
- .. 54. Do.
- .. 54*a*. Do. ; three sketches.
- .. 55. Amalfi.
- .. 55*a*. Do.
- .. 56. Do.
- .. 56*a*. Do.
- .. 57. Do.
- .. 57*a*. “*Amalfi*” &c.
- .. 58. Amalfi (?).
- .. 58*a*. } “*Sorrento*”
- .. 59. }

Page 59a. Castle on coast.

- „ 60. On the coast at Sorrento. “*Francia a Pouva*” (?),
“*Porta Garen*” (?), &c.
- „ 60a. At Sorrento.
- „ 61. Do.
- „ 61a. Do.
- „ 62. On the coast.
- „ 62a. “*Sorrento*.”
- „ 63. Do.
- „ 63a. Views of “*Sorrento*.”
- „ 64. Do.
- „ 64a. “*Torre de Seacolo*” (?), &c.
- „ 65. Near Sorrento.
- „ 65a. Vesuvius, from near Sorrento.
- „ 66. Vesuvius.
- „ 66a. Statue, &c.
- „ 67. Bay of Naples, with Vesuvius from Posilipo.
- „ 67a. In Bay of Naples.
- „ 68. Virgil’s tomb; four sketches. “*The Grotto toward the Elmo or Tomb*”; “*Qui Cineres Tumuli hæc Vestigia Conditus olim ille hic qui cecinit pascua, rura, duces*.” “*This is the remains of a tomb which contained the cinders of him who sang the pastorals of the country*.”
- „ 68a. } Virgil’s tomb.
- „ 69. }
- „ 69a. “*Going up to Pozzuoli*,” &c.
- „ 70. “*Camalada, Napoli*,” probably view from the Camaldoli.
- „ 70a. } View of “*Lago Agnano*,” with “*Baice*” and “*Ischia*”
- „ 71. } in distance.
- „ 71a. } A “*Monk*,” with peasants and sheep on mountain,
- „ 72. } with “*Pianura*” in middle distance, and Bay of Pozzuoli in distance.
- „ 72a. Distant view of Bay of Pozzuoli.
- „ 73. Ruin on coast.
- „ 73a. } “*Lago Agnano*” and “*Grotto del Cane*,” with view
- „ 74. } of the Gulf of Naples, with Vesuvius and “*Capua*” in distance.
- „ 74a. Vesuvius from near Camaldoli.
- „ 75. A lake, with mountains.
- „ 75a. Mountains.
- „ 76. Bay of Naples, from near Camaldoli.
- „ 76a. Do. do.
- „ 77. Gateway, with towers, &c.
- „ 77a. Gateway, &c.
- „ 78. Blank.
- „ 78a. Various sketches.
- „ 79. Two sketches, one of an archway.
- „ 80. Blank.
- „ 80a. Ruins at Herculaneum.
- „ 81. Do. do.
- „ 81a. Do. do.
- „ 82. Do. do.
- „ 82a. Do. do.

Page 83. Blank.

- „ 83a. Ruins, with an inscription. The following, not, I think, in Turner's handwriting—"Not clear; but seems, as other, to have been dedicated to a person of consular dignity."
- „ 84. Ruins, with an inscription, translated as follows (not in Turner's handwriting)—"To Claudius, honorable Consul Emperor the inhabitants of Herculanium after his death—."
- „ 84a. "*Corridor*" at Herculaneum.
- „ 85. Do. do.
- „ 85a. Fragments of capitals, &c.
- „ 86-88. Blank.
- „ 89. Small figure of a boy.

The following unnumbered loose leaves appears to have once belonged to this book—

- „ 90. Pozzuoli, with Vesuvius in distance.
 - „ 90a. Do. do.
 - „ 91. View on coast (?).
 - „ 91a. Castle among mountains,—"*Artuzzio, Arretutizzo*."
- (87 leaves drawn on.)

1819 (AET. 44).

CLXXXVI.—NAPLES, PAESTUM, AND ROME SKETCH BOOK.

SCHEDULE No. 245.

Sketch book, bound in boards, with brown leather back and one brass clasp, broken.

Turner's label on back—"12. *Vesuvius. Napoli. V. Tomb. 1 R^t to Salerno. Paestum, and Return from Naples to Rome*"; written in ink on outside of one of the covers—"Vesuvius. Napoli. *Virgil's Tomb. 1 Journey to Salerno. Paestum. Returning from Naples to Rome.*"

Executor's endorsement—"No. 245. Containing 89 leaves. Pencil sketches most on both sides.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark, "A. Lee, 1813."

Size of page, $4\frac{7}{16} \times 7\frac{7}{16}$.

The leaves were distributed, but were first numbered. The following pages were found in a bundle labelled by Mr. Ruskin "Spare and inferior leaves"—Nos. 1, 2, 3, 5, 8-15, 17-25, 27, 29-32, 34, 43-45, 50-52, 55, 56, 59, 60, 62, 63, 65-69, 71-74, 76-80, 83, 84, 88-90. (58 in all.)

- Page 1. Vessels and boats off the coast.
 „ 1a. Distant mountains, &c.
 „ 2. Vessels, a row of funeral masks, &c.
 „ 2a. Sailing boats in the Bay of Naples.
 „ 3. Group of buildings.
 „ 3a. } Naples, from the sea.
 „ 4. }
 „ 4a. } Naples, with St. Elmo, from the sea.
 „ 5. }
 „ 5a. } Naples, from the sea. Half of this drawing (on p. 6)
 „ 6. } forms one of the “Four Studies : Naples” in 1st
 Loan Collection, No. 124.
 „ 7. One of the “Four Studies” in 1st Loan Collection,
 No. 124.
 „ 8. Do. do. do.
 „ 8a. } Reverse of preceding drawing.
 „ 8b. } Naples, from the sea.
 „ 8c. } Do.
 „ 9. }
 „ 9a. } Do.
 „ 10. }
 „ 10a. } Vesuvius, &c., from the sea.
 „ 11. }
 „ 11a. } Pozzuoli, from the sea.
 „ 12. }
 „ 12a. Do.
 „ 13. Do.
 „ 13a. } Buildings on the coast.
 „ 14. }
 „ 14a. A town.
 „ 15. Distant mountains.
 „ 15a. } A town, from the sea, &c. (p. 16 is torn).
 „ 16. }
 „ 16a. Castle of St. Elmo (?), seen from below.
 „ 17. Vesuvius, from the quay.
 „ 17a. A carriage, peasants, and various small landscape
 sketches.
 „ 18. Sketches of peasants in the fields, with distant hills.
 „ 18a. Sailing boats.
 „ 19. Sailing boats in the bay, with Vesuvius beyond.
 „ 19a. Temple at Pæstum.
 „ 19b. Pæstum.
 „ 19c. } Town, with distant hills.
 „ 20. }
 „ 20a. Sailing vessels in harbour.
 „ 21. Vesuvius, from the sea ; also a “cart.”
 „ 21a. Naples, with St. Elmo, from the harbour.
 „ 22. Landscape, with distant mountains. “Itri” (?).
 „ 22a. Building on a hill.
 „ 23. The ruined castle of “Fondi.”
 „ 23a. La Cava.
 „ 24. Do. “Cava.”
 „ 24a. Two sketches near Salerno (?).

- Page 25. "*V. della Fontana*." (pp. 25, 25*b*, and 26 are all partly torn.)
- „ 25*a*. A road, with bridge.—“*The way to clear (?) wall.*”
- „ 25*b*. “*Strada della Fontana.*”
- „ 25*c*. Church, &c., on hills in distance.”
- „ 26. Distant town.
- „ 26*a*. Distant mountains.
- „ 27. La Cava ; also sketch “*near Albano.*”
- „ 27*a*. Five sketches on an inland road.
- „ 28. A number of small sketches. “*Plain of Pesto,*” “*Pigs at a fountain (?)*,” &c.
- „ 28. Group of peasants.
- „ 29. Temple at Pæstum.
- „ 29*a*. Do.
- „ 30. Do. ; also “*Porta della Lavinda (?)*.”
- „ 30*a*. Do.
- „ 31. Do.
- „ 31*a*. Do.
- „ 32. “*Treponti.*”
- „ 32*a*. Castle on hill.
- „ 33. Four landscape sketches ; over one is written “*Cuyp.*”
- „ 33*a*. Sketches in the “*Bay of Salerno.*”
- „ 34. Four sketches ; one inscribed, “*Flight into Egypt.*”
- „ 34*a*. Bridge and mountains ; four sketches.
- „ 35. “*Pæstum.*”
- „ 35*a*. Near Salerno (?).
- „ 36. Salerno (?).
- „ 36*a*. Do. , &c.
- „ 37. Do.
- „ 37*a*. Near Salerno.
- „ 38. “*Salerno*” ; several sketches.
- „ 38*a*. Bay of Salerno.
- „ 39. “*Bay of Salerno,*” “*Vietri,*” “*Molina*” (near La Cava), &c.
- „ 39*a*. Vietri (?).
- „ 40. “*Vietri.*”
- „ 40*a*. Molina (?).
- „ 41. Do.
- „ 41*a*. Do.
- „ 42. “*Molina.*”
- „ 42*a*. } Ruined columns.
- „ 43. }
- „ 43*a*. Do.
- „ 44. Hill, with buildings.
- „ 44*a*. “*Gaeta,*” and other sketches.
- „ 45. Landscapes, with distant mountains.
- „ 45*a*. Various figures of peasants ; also a view of “*Vietri.*”
- „ 46. Naples, from Monte Calvario. Exhibited drawings, No. 604*a*, N.G.
- „ 46*a*. Vesuvius from Naples. Reverse of do.
- „ 47. One of the “*Four Studies : Naples,*” in 1st Loan Collection, No. 124.
- „ 48. Naples, from near Monte Calvario. Exhibited drawings, No. 604*b*, N.G.
- „ 48*a*. Do. do. Reverse of do.

- Page 49. "*Trinita de Monti*."
- " 49a. } Castle of St. Elmo.
- " 50. }
- " 50a. } Lake among mountains, with "*Mt. Caelia*" (?) in
- " 51. } distance.
- " 51a. Landscape by "*Moonlight*."
- " 52. Landscape from terrace of a town.
- " 52a. A fountain, &c.
- " 53. A town.
- " 54. Bridge across a ravine.
- " 55. Blank.
- " 55a. "*Mt. Caelia*" (?).
- " 56. Distant mountains.
- " 56a. Town and mountains.
- " 57. Town on hill.
- " 57a. Studies of peasants' costumes; a plain with distant mountains and a rainbow,—"*Bussalon* (?)"; also two other sketches of castles, &c., on hills—" *St. Genaro Bridge*" (? S. Gennaro, at Naples).
- " 58. Sketches and descriptions of skies, also a tower, &c.
- " 58a. Decorated prow of a boat.
- " 59-60. Blank.
- " 60a. "*St. Agatha*."
- " 61. Town on distant hill.
- " 61a. Road, with ruins; three sketches.
- " 62. Blank.
- " 62a. } "*Gaeta*"
- " 63. }
- " 63a. Probably Gaeta.
- " 64. Gulf of Gaeta, with Vesuvius in distance.—"*Boy with the Ball and Ring. Men smoking Men wading and fishing.*"
- " 64a. Bay of Gaeta.
- " 65. Town on coast (? Gaeta).
- " 65a. Road, with gateway.—"*Porta Alis* (?)"
- " 66. The sea from the cliffs.
- " 66a. } Two sketches; one (and probably both) of *St.*
- " 67. } *Antoine*."
- " 67a. } Bay.
- " 68. }
- " 68a. } On the coast.
- " 69. }
- " 69a. } On the coast; "*Grotto Bagnoli*" in foreground with
- " 70. } Ischia (?) in distance.—"*Girl dancing to the Tabor or Tamborine. One plays, two dance face to face. If two women—a lewd dance and great gesticulation; when the men dance with the women a great coyness on his part till she can catch him idle and toss him up or out of time by her hip: Then the laugh is against him by the crowd. Boy with Ring and Ball holds out cards or the Ball.*"—" *Man selling aqua vita by a handcart. Boy drawing it. Painted red and green and ornamented with paper. Boys with dogs' meat or hawking Butchers with Tongues and*"

- Page 70a. Trees on cliff overlooking the sea.
 „ 71. Sketches of soldiers' uniforms.
 „ 71a. Mountains.—“ *Manabé. Mos a, Marella (?)*”
 „ 72. Vessels on the shore.
 „ 72a. Hills overlooking the sea.
 „ 73. A ruined Temple (?) and other sketches.
 „ 73a. A sea-port.
 „ 74. Ruins.
 „ 74a. Archway on quay.
 „ 75. A rainbow.
 „ 75a. Rocks.
 „ 76. Ruins.
 „ 76a. Castle, &c., on rocks by the sea.
 „ 77. Do. do.
 „ 77a. Do. do. ; with Vesuvius in distance. “ *Vesuvius belongs to the 1.*”
 „ 78. Buildings on quay.
 „ 78a. On rocks overlooking Bay of Naples.
 „ 79. Do. do.
 „ 79a. Do. do.
 „ 80. Do. do.
 „ 80a. Do. do.
 „ 81. Do. do. ; also sketches of carriages.
 „ 81a. On the coast. “ *Boy flying (?) Kite. Some without coats. Children drawing each other in (square-shaped diagram) Basket covered with vine leaves.*”
 „ 82. Roadway on rocks overlooking Bay of Naples.
 „ 82a. Do. do.
 „ 83. Do. do.
 „ 83a. } Do. do.
 „ 84. }
 „ 84a. Ruins on a villa on the shore.
 „ 85. Rocks overlooking the Bay of Naples.
 „ 85a. A bay with distant rocks.
 „ 86. “ *Castello St. Genaro.*”
 „ 86a. Various shaped prows and sterns of vessels, &c.
 „ 87. Missing.
 „ 88. “ *St. Agatha,*” “ *Gonsano,*” and peasants at “ *Capua.*”
 „ 88a. “ *Ischia from St. Antoine*” ; also “ *Genzano.*”
 „ 89. Sketches at “ *Nocera* ” (?).
 „ 89a. Study of planets.
 „ 90. “ *Near Nocerera* ” (? *Nocera*), “ *L. Bejana,*” &c.
 „ 90a. View of Rome (?) ; also a gateway—“ *Portalle.*”

(89 leaves drawn on, with 1 missing.)

1819 (AET. 44).

CLXXXVII.—"NAPLES: ROME. C. STUDIES"
SKETCH BOOK.

SCHEDULE No. 144.

Sketch book, bound in boards, with brown leather back and corners ; it once had two brass clasps, now broken.

Turner's label on back—"15. Naples: Rome. C. Studies."

Water mark, "J. Whatman, 1814" and "1816."

Size of page, $16 \times 10\frac{1}{16}$.

The book has been broken up and the leaves distributed, some being numbered, others not. The 53 numbered leaves have been placed first in the following arrangement. Most of the leaves are white, but a number of leaves (probably at one end of the book) were prepared with washes of grey.

Written on inside of end cover—

"*Pall. Cheva.*

Ceva.

Forum Trajans."

| | | | |
|------|------|---|--|
| Page | 1. | Missing. | |
| " | 2. | Monte St. Angelo and Capri : Morning. Water colour. | |
| | | Exhibited Drawings, No. 336, N.G. | |
| " | 3. | Naples, from the sea. Oxford, 106-22. | |
| " | 4. | Naples. | |
| " | 5. | Queen Joanna's Palace, Naples. Oxford, 107-23. | |
| " | 6. | Monte St. Angelo and Capri. Water colour. Exhibited Drawings, No. 337, N.G. | |
| " | 7. | Naples, from Queen Joanna's Villa. Exhibited Drawings, No. 305, N.G. | |
| " | 8. | Vesuvius, from Naples. | |
| " | 9. | The Bay of Baiæ. | |
| " | 10. | Street leading to St. Elmo, Naples. | |
| " | 11. | The Grotto of Posilipo. | |
| " | 11a. | Outside Naples. | |
| " | 12. | Naples, from St. Elmo. | |
| " | 13. | Naples : the Castle of the Egg. Water colour. Exhibited Drawings, No. 334, N.G. | |
| " | 14. | Naples, with Vesuvius. 3rd Loan Collection, No. 47. | |
| " | 15. | Bay of Baiæ. 3rd Loan Collection, No. 49. | |
| " | 16. | Missing. | |
| " | 17. | Bay of Baiæ, from Posilipo. | |
| " | 18. | Vesuvius. Pencil, and part coloured. Exhibited Drawings, No. 335, N.G. | |
| " | 19. | Villas at Posilipo. Exhibited Drawings, No. 301, N.G. | |
| " | 20. | Capri. Water colour. Exhibited Drawings, No. 819, N.G. | |

- Page 21. Capri, from Naples. Water colour. Exhibited Drawings, No. 304, N.G.
- „ 22. Naples, from the south. Exhibited Drawings, No. 333, N.G.
- „ 23. Naples, from the north.
- „ 24. Bridge in Naples, with St. Elmo in distance.
- „ 25. Naples, from the sea.
- „ 26. Tivoli.
- „ 27. Tivoli, near the Temple of Vesta. Exhibited Drawings, No. 252, N.G.
- „ 28. Tivoli : general view from the valley. Water colour. Exhibited Drawings, No. 340, N.G.
- „ 29. Tivoli, and the Campagna.
- „ 30. The Temple of Vesta. Exhibited Drawings, No. 302, N.G.
- „ 31. Tivoli.
- „ 32. Tivoli : the town with its cascades and the Campagna. Water colour. Exhibited Drawings, No. 339, N.G.
- „ 33. Tivoli : general view from the valley. Exhibited Drawings, No. 303, N.G.
- „ 34. Roman Campagna : Morning. Water colour. Exhibited Drawings, No. 330, N.G.
- „ 35. Roman Campagna : Tiber from Castel Giubelio. Water colour ; lakes faded through exposure. Exhibited Drawings, No. 813, N.G.
- „ 36. Aqua Acetosa.
- „ 37. Teverone.
- „ 38. The Arno : Ponte Salaco.
- „ 39. Ponte Nomentano : Rome.
- „ 40. Bridges in the Campagna. Exhibited Drawings, No. 300, N.G.
- „ 41. Monte Gennaro : Rome. Water colour. 792, N.G.
- „ 42. Campagna : snowy Apennines in distance. Water colour. Exhibited Drawings, No. 338, N.G.
- „ 43. Roman Campagna : Sunset. Water colour. Exhibited Drawings, No. 329, N.G.
- „ 44. Missing.
- „ 45. Ponte Molle : Rome. Water colour ; lakes faded through exposure. Exhibited Drawings, No. 814, N.G.
- „ 46. St. Peter's and the Vatican, Rome.
- „ 47. St. Peter's, and the Vatican in the distance.
- „ 48. Roman Campagna.
- „ 49. Do.
- „ 50. The Tiber, with St. Peter's in distance.
- „ 51. The winding river. 3rd Loan Collection, No. 48.
- „ 52. Interior of a cathedral ;—probably St. Peter's. Water colour.
- „ 53. Interior of a cathedral ;—probably St. Peter's. Water colour.

(End of numbered leaves.)

(I cannot discover numbers on the following pages, but the pages marked “missing” above may be amongst them.)

- „ 54. View of Rome, with Castle of St. Angelo and St. Peter's. 2nd Loan Collection, No. 47.

- Page 55. Naples. 3rd Loan Collection, No. 48 (16).
 „ 56. Blank.
 „ 57. Blank.
 „ 58. Tivoli: the Cascades. Pencil on grey. Exhibited Drawings, No. 254, N.G.
 „ 59. Tivoli, with the Temple of Vesta. Pencil on grey.
 „ 60-69. Blank.

(54 leaves drawn on.)

1819 (AET. 44).

CLXXXVIII.—“ST. PETER’S” SKETCH BOOK.

SCHEDULE NO. 280.

Sketch book, bound in boards, with brown leather back and one brass clasp.

Turner’s label on back—“*Rome. St. Peter’s*”; written in ink on one of the covers, “*Rome. St. Peter’s. 14.*”

Executors’ endorsement—“No. 280. Contains 90 leaves with Pencil Sketches on both sides.

(Signed) H. S. Trimmer
C. Turner.”

Water mark—“Smith & . . . 18 . . .”

Size of page— $4\frac{1}{2} \times 7\frac{1}{16}$.

Mr. Ruskin’s endorsement on wrapper—“280. Rome. Dec. 2nd 1819. Good for showing as it is”; also, “Roman detail Book.”

On the inside of one of the covers, in ink, in Turner’s handwriting:—“*Dec. 2. 1819. Roma*”; on other cover a plan sketched in ink, with the following descriptions written in various parts:—

“*Corner, 9 courses of Bricks. 8 Courses. 12 courses from Floor. 4 feet from floor. Chimney. Water Pipe, &c.*”

This book was lent to the University of Oxford; scheduled as “4th extra piece.”

- Page 1. Blank.
 „ 1a. Details of frieze, &c. (possibly Giulio Romano’s work in the Villa Lante); also—
 „ 1a. } View from St. Peter’s, showing Villa Lante and Church
 „ 2. } of S. Onofrio, with Castle of S. Angelo beyond.
 „ 2a. } General view of Rome; mountains in distance.
 „ 3. } Written over distant peaks, “*Snow pink.*”
 „ 3a. } View from Monte Gianicolo (? Monte Mario), showing
 „ 4. } St. Peter’s, St. Angelo, &c.
 „ 4a. } General view of Rome.
 „ 5. }

- Page 5a. } Outside Rome.
- „ 6. }
- „ 6a. } St. Peter's and the Vatican.
- „ 7. }
- „ 7a. St. Peter's.
- „ 8. Blank.
- „ 8a. } St. Peter's in mid-distance.
- „ 9. }
- „ 9a. Tiber in mid-distance, with Ponte Molle (?).
- „ 10. Do. do.
- „ 10a. Do. do.
- „ 11. Do. do.
- „ 11a. } General view of Rome from Monte Mario. (Compare
- „ 12. } p. 31, "Rome: C. Studies" [clxxxix]).
- „ 12a. St. Peter's in mid-distance. do.
- „ 13. Do. do.
- „ 13a. } Villa Madama, "*Julio Romano*." (This villa was
- „ 14. } erected by Giulio Romano from Raphael's designs.)
- „ 14a. Back of the Temple of Mars Ultor, with the Arco dei Pantani
- „ 15. Arco dei Pantani, from the Via di Tor de' Conti.
- „ 15a. The Colonnacce (remains of the external walls of the Temple of Mars Ultor); formerly called remains of Temple of Pallas.
- „ 16. Details of the entablature of the Colonnacce.
- „ 17. Portico of the Temple of Faustina, with remains of the Temple of Castor beyond.
- „ 17a. Part of interior of St. Peter's.
- „ 18. Details of sculptures on the (1) East Attic, and (2 and 3) one of the sides of the arch of Constantine; also (4) figures of priests looking up. (*See* Plates 48 and 104 of Strong's "*Roman Sculpture*.")
- „ 18a. Sculptured panel (the Emperor in triumphal chariot, Victory at his side), from the Arch of Titus. *See* Plate 34, *op. cit.*
- „ 19. Roman soldiers carrying the sacred utensils from the Temple of Jerusalem. Panel from Arch of Titus. *See* Plate 34, *op. cit.*
- „ 19a. Figures of peasants, &c.
- „ 20. Details of the reliefs of the Trajanic frieze on the Arch of Constantine. *See* Plate 47, *op. cit.*
- „ 21. Details of the Trajanic frieze and of the sculptures on side of the Arch of Constantine. *See* Plates 46, 48, and 104, *op. cit.*
- „ 21a. Arch of Constantine; north façade.
- „ 22. Arch of Constantine, with Colosseum beyond; also details of sculpture on west Attic, &c., of the Arch of Constantine. *See* Plate 47, *op. cit.*
- „ 22a. Temple of Vespasian (reconstructed).
- „ 23. Remains of the Temple of Castor.
- „ 23a. Details of three Corinthian capitals; also—
- „ 23a. } General view of the Forum from the Via Sacra, show-
- „ 24. } ing the Capitol, the remains of the Temples of Saturn and Vespasian, the column of Phocas, Arch of Severus, &c.

- Page 24a. } Steps of the Senatorial Palace on the Capitol.
 „ 25. }
 „ 26. The Fontana di Trevi.
 „ 26a. View through arches.
 „ 27. Blank.
 „ 27a. } Fountain in the Piazza della Rotonda, with the portico
 „ 28. } of the Pantheon beyond.
 „ 29. Under the portico of the Pantheon.
 „ 29a. } St. Peter's in distance.
 „ 30. }
 „ 31. Island of the Tiber, with Ponte Fabricio (Ponte de'
 Quattro Capi).
 „ 32. The Tiber, near the Island of the Tiber.
 „ 33. Bridge and castle of St. Angelo.
 „ 33a. Do. do.
 „ 34. On the Tiber, bridge (? St. Angelo) in distance.
 „ 35. View, with Ponte Molle (?) in distance.
 „ 36. Do. do.
 „ 36a. } Do. do.
 „ 37. }
 „ 37a. A bend of the Tiber ; two sketches.
 „ 37a. } Do. do.
 „ 38. }
 „ 38a. } Do. do.
 „ 39. }
 „ 39a. } Do. do.
 „ 40. }
 „ 40a. Obelisk of Caligula in the Piazza di San Pietro.
 „ 41. "Scalette." View over campagna from a terrace.
 „ 41a. Gate of St. Paul (or Ostiensis).
 „ 42. Buildings on the Aventine.
 „ 42a. Gate of St. Paul.
 „ 43. Rome from Monte Aventino.
 „ 43a. A church (possibly Santa Sabina), with St. Peter's in
 distance.
 „ 44. A church (possibly Santa Sabina), with St. Peter's in
 distance.
 „ 44a. View of St. Peter's from the Aventine.
 „ 45. Sketches on the Aventine.
 „ 45a. } View from the Aventine.
 „ 46. }
 „ 46a. } Santa Sabina and other buildings on the Aventine ;
 „ 47. } also two antique figures and a head.
 „ 48. Trajan's Column, in the Forum of Trajan, with door-
 way of the Ulpian Basilica on the right.
 „ 48a. Group of buildings ; also two views on banks of Tiber.
 „ 49. A street in Rome.
 „ 49a. Outside the Colosseum.
 „ 50. Pediment of the Portico of Octavia.
 „ 50a. Portico of Octavia with figures and sketches of fish.—
 "R. Mullet." "Purple" "R. Flat Fish, Small
 Tail."
 „ 51. Sketches of fish.
 „ 51a. Island of the Tiber, with the Quattro Capi Bridge.

- Page 52. Ponte Rotto, with the Cloaca Maxima, Temple of the Sun and Santa Maria in Cosmedin.
- „ 52a. Ponte Rotto.
- „ 53. On the banks of the Tiber, near the Island of the Tiber.
- „ 53a. Do. do.
- „ 54. Do. do.
- „ 54a. Do. do.
- „ 55. Sailing boat in Tiber.
- „ 56. Banks of Tiber.
- „ 56a. Do. , with shipping.
- „ 57. Four sketches of Aventine Mount (?).
- „ 57a. The Aventine (?)
- „ 58. Basilica of Constantine, with Campanile of Santa Maria in Cosmedin in distance.
- „ 58a. Details of ornaments.
- „ 59. Do.
- „ 59a. } Basilica of Constantine.
- „ 60. }
- „ 60a. Details of Ornaments.
- „ 61. Row of trees, with hill beyond (probably gardens of Villa Medici).
- „ 62. Groups of trees.
- „ 62a. Three sketches of Villa Medici.
- „ 63. Four sketches in grounds of Villa Medici.
- „ 63a. Villa Medici (?).
- „ 64. Portico of the Pantheon.
- „ 64a. Interior of the Pantheon.
- „ 65. Various small sketches ; distant view of St. Peter's, &c.
- „ 65a. Villa Medici ; garden front.
- „ 66. Blank.
- „ 66a. Study of sky.
- „ 67. Piazza del Quirinale, with Obelisk and Horse Tamers.
- „ 67a. } Piazza of St. Peter's.
- „ 68. }
- „ 68a. Details of ornament.
- „ 69. Façade of a palace (?).
- „ 69a. } View of Rome, with San Pietro in Vincola (?) in
- „ 70. } distance.
- „ 70a. Buildings.
- „ 71. Blank.
- „ 71a. } Looking over the Forum, with the Capitol, &c.,
- „ 72. } beyond.
- „ 72a. Ruins.
- „ 73. View of Rome.
- „ 73a. } Coliseum, &c.
- „ 74. }
- „ 74a. } General view of Rome.
- „ 75. }
- „ 75a. } Do.
- „ 76. }
- „ 76a. } Do.
- „ 77. }
- „ 77a. } Do.
- „ 78. }

- Page 78a. Gardens of a villa.
 „ 79. Do.
 „ 79a. Do.
 „ 80. Do.
 „ 81. Blank.
 „ 81a. Gardens.
 „ 82. Banks of the Tiber.
 „ 82a. The Capitol.
 „ 83. Interior of St. Peter's. *See* Water Colour at Farnley.
 „ 83a. Piazza of St. Peter's.
 „ 84. Do.
 „ 84a. Do.
 „ 85. Do.
 „ 85a. Do.
 „ 86. Do.
 „ 86a. Various sketches.
 „ 87. Gate of St. Paul, &c.
 „ 87a. Ruins of Temple of Minerva Medica ; also—
 „ 87a. } The Logge of the Vatican.
 „ 88. }
 „ 88a. Obelisque in the Piazza di S. Giovanni Laterano.
 „ 89. Buildings and ruins in or near the Forum.
 „ 89a. Group of buildings.
 „ 90. Temple of Venus and Roma.
 „ 90a. San Pietro in Vincoli.
 „ 91. Various small sketches of buildings and ruins.
 „ 91a. The following list of subjects, written in pencil, by

Turner :—

“ *Trajan's Col.*
Antonine ditto.
Nero (? Nerva) Forum.
Tower of Capitol.
Porto di Ripetta.
Fountain of Egeria.
Raffael's House.
Ditto.
Villa Borghese.
Colonna Pine.*
Consulta.
French Academy.
St. John Lateran.
Bath of Titus.
Forum of Octavia.
Aqua Acetosa (?) : ” also—

“ 90
 13

270

90

1170.”

* Query, Colonna, a village outside Rome.

1819 (AET. 44).

CLXXXIX.—“ROME: C. STUDIES” SKETCH BOOK.

SCHEDULE No. 180.

Sketch book, bound in boards, with brown leather back and corners, and two brass clasps, now broken.

Turner's label on back—“14. *Rome: C. Studies*”; written in ink on one of covers, “*Rome*.”

The leaves are all prepared on one side with a wash of grey; all the drawings, unless otherwise specified, are in pencil on grey with the lights either wiped or scratched out. Hence Turner's description of “*C. Studies*,” which I take to mean Chiaroscuro Studies.

Water mark—“Valleyfield, 1816.”

Size of page, $14\frac{1}{2} \times 9$.

The book was broken up and the leaves distributed without any record being kept of their relative positions. The following sequence is purely fortuitous.

| | | |
|------|-----|---|
| Page | 1. | Rome. Exhibited Drawings, No. 251, N.G. |
| „ | 2. | General view of Rome. 253, N.G. |
| „ | 3. | The Tiber and Castle of St. Angelo. Water colour. 255, N.G. |
| „ | 4. | The Colonnade of St. Peter's. 256, N.G. |
| „ | 5. | Fountain in front of Villa Medici. 257, N.G. |
| „ | 6. | The Portico of St. Peter's. Water colour. 258, N.G. |
| „ | 7. | St. Peter's and the Vatican. 259, N.G. |
| „ | 8. | The Alban Mount. Water colour. 260, N.G. |
| „ | 9. | The Colosseum. 261, N.G. |
| „ | 10. | Castle of St. Angelo. 262, N.G. |
| „ | 11. | Stone pines on Monte Mario. 263, N.G. |
| „ | 12. | General view of Rome. 264, N.G. |
| „ | 13. | Interior of the Colosseum. Water colour. 265, N.G. |
| „ | 14. | Study in Rome. 266, N.G. |
| „ | 15. | St. Peter's, from the west. 267, N.G. |
| „ | 16. | The Tiber and the Apennines. 268, N.G. |
| „ | 17. | St. Peter's and the Vatican. 269, N.G. |
| „ | 18. | Rome. 270, N.G. |
| „ | 19. | The Colosseum. Pencil and chalk, part in water colour. 271, N.G. |
| „ | 20. | The Colosseum and Basilica of Constantine. Pencil and water colour. 272, N.G. |
| „ | 21. | St. Peter's, from the south. Water colour. 273, N.G. |
| „ | 22. | The Palatine. 274, N.G. |
| „ | 23. | The Colosseum, with flock of goats. 275, N.G. |
| „ | 24. | The Tiber. 298, N.G. |
| „ | 25. | Rome: The Capitol. 299, N.G. |
| „ | 26. | Villas on the Monte Mario. 326, N.G. |

- Page 27. Rome and the Apennines. Water colour. 327, N.G.
- „ 28. The Colosseum and Arch of Titus. 328, N.G.
- „ 29. The Colosseum and Arch of Constantine. 331, N.G.
- „ 30. Foreground in Rome. Water colour. 332, N.G.
- „ 31. View of Rome from Monte Mario. 590, N.G.
- „ 32. The Bridge and Castle of St. Angelo. Pencil, with part in water colour. *Cf.* p. 34. 591, N.G.
- „ 33. Rome, from Monte Mario. Pencil and water colour. 592, N.G.
- „ 34. Rome, from the Gardens of the Villa Lanti. Pen and ink, with part finished in water colour. 593, N.G.
- „ 35. The Nymphæum of Alexander Severus. Body colour. 594, N.G.
- „ 36. The Claudian Aqueduct. Water colour (mixed pure and body colour). 595, N.G.
- „ 37. The Colosseum. Pencil and mixed pure and body colour. 596, N.G.
- „ 38. The Basilica of Constantine. Pen and ink, and mixed pure and body colour. 597, N.G.
- „ 39. Church of SS. Giovanni e Paolo. Mixed pure and body colour. 598, N.G.
- „ 40. Arches of Constantine and Titus. Mixed pure and body colour. 599, N.G.
- „ 41. Rome, from the Vatican. Pen and ink and Chinese white. 600*a* N.G. *Cf.* the oil painting of "Rome from the Vatican," exhibited R.A. 1820, and now No. 503, N.G.
- „ 42. Rome, from the Gardens of SS. Giovanni e Paolo. Pen and ink and water colour. 600*b*, N.G.
- „ 43. Arch of Titus from the Via Sacra, with the Campanile of the Capitol, &c., beyond. Oxford, 103-26.
- „ 43*a*. The Colosseum, &c. Pencil, on the white side of leaf, with commencement of water colour (shadows on Colosseum). Oxford, 103-26.
- „ 44. Arch of Titus, with Colosseum beyond.
- „ 45. Aqueducts and S. Giovanni in Laterano. Pencil and red chalk, on white side of paper. Oxford, 104-25.
- „ 45*a*. A drawing on other side of p. 45, but stuck down tight on a sheet of cartridge. Oxford, 104-25 (reverse).
- „ 46. The Forum; with remains of Temple of Castor, S. Lorenzo in Miranda, and Temple of Antoninus and Faustina, &c. Water colour. Oxford, 101-28.
- „ 47. The Temple of Peace. Oxford, 102-27.
- „ 48. Rome, from the Vatican. Oxford, 105-24.
- „ 49. View of Rome, with the Castle of S. Angelo and Church of S. Maria in Vallicella (?).
- „ 50. The Colosseum.
- „ 51. Interior of the Colosseum.
- „ 52. Piazza del Popolo, with the churches of Santa Maria in Monte Santo and Santa Maria de' Miracoli.
- „ 53. Ruins of the Temple of Peace.
- „ 54. Ruins on the Palatine.
- „ 54*a*. Do. Pencil, on white side of leaf.
- „ 55. Evening on the Campagna. Water colour.

- Page 55*a*. Rome, from the Esquiline Hill, with "*Arch of Titus*" in mid-distance and St. Peter's beyond. Pencil, on white side of paper.
- „ 56. Commencement of a water-colour drawing.
- „ 57. Landscape, with river and distant mountains.
- „ 58. The Arch of Constantine, seen from the Colosseum.
- „ 59. Water fowl.
- „ 60. Rome, from Monte Mario, with Ponte Molle in mid-distance.
- „ 61-62. Blank.
- „ 62*a*. A town. Pencil, on white side of leaf.

(61 leaves drawn on.)

1819 (AET. 44).

CXC.—"*SMALL ROMAN C. STUDIES*" SKETCH BOOK.

SCHEDULE No. 255.

Sketch book, bound in boards, with brown leather back and corners and one brass clasp.

Turner's label on back :—"9. *Roma: C. Studies*;" written in ink on one of covers, "*Roma*."

Executor's endorsement :—"No. 255. 64 sketches on tinted paper.

(Sgd.) H. S. Trimmer.
C. Turner."

Water, mark, "J. Whatman, 1814."

Size of page, $5\frac{3}{16} \times 10\frac{1}{8}$.

Mr. Ruskin's endorsement on wrapper, "No. 255 Invent. Small Romans. Twenty-two are taken out, but many left good for distribution. A.B. 274. P.M."; Mr. Wornum's note, "Two out. R.N.W."

The book was lent to the University of Oxford, scheduled as "No. 3, extra pieces."

Some of the leaves were distributed, but only a few were numbered; the following arrangement is therefore fortuitous. The paper is white, one side of each leaf being prepared with a wash of grey; nearly all the drawings are made on this grey surface, in pencil, with the lights rubbed or wiped out.

- Page 1. The Arch of Titus. Exhibited drawings, No. 607*a*, N.G. Cf. Oil painting of "Forum Romanum," exhibited R.A., 1826, and now 504 N.G.
- „ 2. Arch of Titus. 607*b*, N.G. (So described by Mr. Ruskin; it looks to me more like the Arch of Constantine.)

- Page 3. Campo Vaccino. Sepia and white on grey. 2nd Loan Collection, No. 110a (35).
- „ 4. Colosseum. Water colour. 2nd Loan collection, No. 110b (36).
- „ 5. Two drawings of a head, a tomb and a bas-relief.
- „ 5a. { Ruins on the Esquiline Hill, with St. Peter's in
- „ 6. { distance.
- „ 6a. La Trinità d' Monti.
- „ 7. Blank.
- „ 8. Buildings, with the Colosseum beyond.
- „ 9. Bridge and Castle of S. Angelo.
- „ 10. St. Peter's and the Vatican. Warm tint (body colour) over buildings.
- „ 11. Blank.
- „ 11a. Arch of Septimus Severus.
- „ 12. Blank.
- „ 12a. Statue among trees.
- „ 13. Blank.
- „ 13a. On the Sacra Via.
- „ 14. Blank.
- „ 14a. In the Colosseum.
- „ 15. Blank.
- „ 15a. Arch of Constantine and other monuments.
- „ 16. Temple of Venus et Roma.
- „ 16a. Ruins on the Palatine.
- „ 17. Do.
- „ 18. Do.
- „ 19. Temple of Venus et Roma, with S. Francesca Romana.
- „ 20. Ruins on the Palatine.
- „ 21. Sketch of a frieze (?).
- „ 21a. Ruins, &c., outside Rome.
- „ 22. Blank.
- „ 22a. Ruined temple.
- „ 23. Blank.
- „ 23a. Another view of the same ruined temple.
- „ 24. Blank.
- „ 24a. Baptistery of Constantia (formerly known as the Temple of Bacchus), with St. Agnes extra Muros, on the Via Nomentana.
- „ 25. Interior of a rotunda (? S. Stefano Rotondo).
- „ 25a. Baptistery of Constantia; another view.
- „ 26. Blank.
- „ 26a. Convent of SS. Giovanni-e-Paolo, with Monte Testaccio in distance.
- „ 27. Blank.
- „ 27a. View near the Protestant Cemetery, with ruins of Minerva Medica, &c.
- „ 28. Do. do. do.
- „ 29. Do. do. do.
- „ 30. Blank.
- „ 31. View outside Rome.
- „ 31a. A candelabrum.
- „ 32. View with buildings on left, river (? road) in centre.
- „ 33. Blank.

- Page 33*a*. View of river, with bridge (? Ponte Molle) on left.
 „ 34. Blank.
 „ 34*a*. } General view of Rome from Montorio.
 „ 35. }
 „ 35*a*. Buildings, with distant mountains.
 „ 36. The Vatican.
 „ 37. Ponte Rotto and the Aventine Mount.
 „ 38. Inside the Colosseum.
 „ 39. Blank.
 „ 39*a*. Campo Vaccino, with S. Lorenzo in Miranda in foreground on the right.
 „ 40. Baptistery of Constantia.
 „ 41. Via Nomentana, with St. Agnes extra Muros and Baptistery of Constantia on the left.
 „ 42. Study of leaves, with buildings in distance.
 „ 43. Ruins on the Palatine.
 „ 44. Do.
 „ 45. River outside Rome.
 „ 46. Blank.
 „ 46*a*. River outside Rome.
 „ 47. Fragment of building on the Palatine. (For another view of same fragment, *see* p. 44.)
 „ 48. Another view of same fragment.
 „ 49. View outside Rome, probably near the Pte. Salario.
 „ 50. Outside Rome.
 „ 51. Do.
 „ 52. Ponte Molle, with St. Peter's in distance on the right.
 „ 53. The Tiber near St. Angelo.
 „ 54. Sunrise (? sunset) over the Campagna. Water colour.
 „ 55. Tiber outside Rome.
 „ 56. Claude's Villa, Rome.
 „ 57. Tiber outside Rome.
 „ 58. Tiber, with St. Peter's in distance.
 „ 59. Ponte Molle.
 „ 60. Ponte Molle, with Rome in distance.
 „ 61. View from Ponte Molle, with St. Angelo and St. Peter's in distance.
 „ 62. Do. do. do.
 „ 63. St. Peter's, from near Ponte Molle.
 „ 64. Gardens outside Rome. Water colour.
 „ 65. The Campagna. Water colour.
 „ 66. Near Rome. 3rd Loan Collection, No. 5.
 „ 67. Ponte Molle, Rome.
 „ 68. The Tiber, with Ponte Molle in mid-distance.

(64 leaves drawn on.)

1819 (AET. 44).

CXCI.—“ROME AND FLORENCE” SKETCH BOOK.

SCHEDULE No. 299.

Sketch book, bound in boards, with brown leather back and one brass clasp.

Turner's label on back—“3 Rome. Florence”; written in ink on one of the covers, “Rome and Florence.”

Executor's endorsement—“No. 299. 75 leaves of pencil sketches.

(Sgd.) H. S. Trimmer.”

Water mark—“. . . Alnutt . . . 18.”

Size of page, $4\frac{3}{8} \times 7\frac{1}{2}$.

Mr. Ruskin's endorsement on wrapper—“299. Rome. Contains some fine things, but may be shown as it is.”

On inside of one cover there is a hasty draft of a letter and two slight sketches; on other, a copy of an inscription and a slight sketch of mountains.

- Page 1. Several rough sketches of buildings with distant mountains.
- „ 1a. “Arezzo” and “Castiglione Fiorentino.”
- „ 2. Island of the Tiber, St. Bartholomew, and the Quattro Capi Bridge.
- „ 3. Another view of ditto.
- „ 4. Ponte Rotto, with the Temple of the Sun, &c., beyond.
- „ 4a. Temple of the Sun, with Quattro Capi Bridge beyond.
- „ 5. Ruins on banks of Tiber.
- „ 5a. Bend of the Tiber, with Quattro Capi Bridge in mid-distance, and St. Peter's beyond.
- „ 6. Distant view of Rome.
- „ 6a. } View from Monte Testaccio, with the Pyramid of
- „ 7. } Cestius and the Porta San Paolo in foreground.
- „ 7a. } View in Campagna, with ruins of Claudian aqueduct.
- „ 8. }
- „ 8a. } Pyramid of Cestius, &c., with St. Peter's in distance.
- „ 9. }
- „ 9a. St. Paul extra Muros.
- „ 10. Interior of St. Paul extra Muros.
- „ 10a. Roman Campagna.
- „ 11. Do.
- „ 11a. } View looking “towards Ostia.”
- „ 12. }
- „ 12a. Group of buildings.
- „ 13. Column of Marcus Aurelius, in Piazza Colonna.
- „ 13a. } View looking towards St. Peter's from a position near
- „ 14. } the Gate of St. Paul,

- Page 14a. P. di Ripa Grande (?).
 „ 15. Blank.
 „ 16. Church of Santi Martina e Luca, with the Capitol beyond.
 „ 16a. Details of arabesques.
 „ 17. Three views, probably outside Rome.
 „ 17a. General view of Rome (?).
 „ 18. An interior; possibly of St. Peter's.
 „ 18a. View, with distant mountains.
 „ 19. Two views; one of distant Rome.
 „ 19a. Two views, with distant mountains.
 „ 20. Town, with distant mountains.
 „ 21. Group of trees, with temple.
 „ 21a. Do.
 „ 22. Do.
 „ 22a. Garden with ruins.
 „ 23. Trees, with distant buildings and hills.
 „ 23a. Three rough sketches; one probably a distant view of St. Peter's.
 „ 24. Various sketches between Rome and Florence; one at "Narni."
 „ 24a. Sketches at "Terni," &c.
 „ 25. "Spoleto," &c.
 „ 25a. "Le Vene," "Clitumnus," &c.
 „ 26. Town on hill—"Wall of Florence."
 „ 26a. Town on hill.
 „ 27. "Arezzo."
 „ 27a. View of a town.
 „ 28. Two views, with distant hills.
 „ 28a. Buildings on hill.
 „ 29. Do. —"Ossica" (?)
 „ 29a. A group of buildings.
 „ 30. The valley of the Arno.
 „ 30a. Distant view of Florence.
 „ 31. Two sketches of the valley of the Arno.
 „ 32. Blank.
 „ 32a. } Ponte Vecchio, with the Palazzo Pitti and Boboli
 „ 33. } Gardens beyond.
 „ 33a. Fortress (?) on hill, with distant mountains.
 „ 34. Palazzo Vecchio, with the Uffizi and Loggia.
 „ 34a. } Lake among mountains; also an antique vase and two
 „ 35. } small figures.
 „ 35a. Frescoes in the Court of the SS. Annunziata, Florence.
 „ 36. Do. do.
 „ 36a. A building in the Piazza della Signoria.
 „ 37. Palazzo della Signoria.
 „ 38-40. Blank.
 „ 40a. Ponte di Santa Trinita.
 „ 41. Ponte Vecchio.
 „ 42-45. Blank.
 „ 45a. A building.
 „ 46. Interior of the Chiesa di S. Spirito.
 „ 47-50. Blank.
 „ 50a. The Boboli Gardens.

- Page 51. Florence, from the Boboli Gardens.
- „ 51a. } Do. do.
- „ 52. }
- „ 52a. Palazzo Pitti.
- „ 53. Florence, from the Boboli Gardens.
- „ 54-57. Blank.
- „ 57a. "*Perugia*."
- „ 58. Do.
- „ 58a. "*Walls of Florence*," &c.
- „ 59. Triumphal arch in the Piazza Cavour; also a view of city with one-arched bridge in foreground. (Half of page is torn away.)
- „ 59a. "*Florence*," from Piazza Cavour, with triumphal arch in foreground.
- „ 60. Copy of a sea-piece by Claude. "*Date 1631 or 81 Roma—he died at 82. Raf. 1512.*" On different objects written—"Wonderful grey green," "*Warm in light*," "*The mast Red—all painted at once with the color*," &c. Probably the "*Seashore*" (No. 774) in the Uffizi.
- „ 60a. } General view of Florence.
- „ 61. }
- „ 61a. } General view of Florence, from a height. In foreground is written—"St. Margareta" (possibly, Santa Margherita a Montici).
- „ 62. }
- „ 62a. } General view of Florence, from San Miniato.
- „ 63. }
- „ 63a. } Do. do.
- „ 64. }
- „ 64a. } Do. do.
- „ 65. A church (? San Salvatore al Monte).
- „ 65a. Do., with the Duomo and Palazzo Vecchio in distance.
- „ 66. Distant view of Florence.
- „ 67-68. Blank.
- „ 68a. Fountain, &c., in the Piazza della Signoria.
- „ 69. Buildings on hill.
- „ 69a. Courtyard of the Palazzo della Signoria; also
- „ 69a. } A view of Florence, and a sketch of mountains.
- „ 70. }
- „ 71-73. Blank.
- „ 73a. Ponte Vecchio.
- „ 74. "*Fiesole*"; two sketches.
- „ 74a. } View from Fiesole, with Florence in distance.
- „ 75. }
- „ 75a. } Valley of the Arno, with "*Melegnano*" in distance.
- „ 76. }
- „ 76a. } Florence from Monte Oliveto. In foreground, "*Villa*
- „ 77. } *Quarde*" (? Villa Quarto).
- „ 77a. } Florence, from Villa Palmieri ("*V. Palmeri*"); also
- „ 78. } a smaller sketch of same.
- „ 78a. } Fiesole.
- „ 79. }
- „ 79a. Four views of Florence, with S. Salvatore al Monte in foreground.

- Page 80. San Miniato.
 „ 80a. Hills outside Florence.
 „ 81. Three sketches at “*Arezzo*.”
 „ 81a. Hills, &c.
 „ 82. Column in a piazza and mountainous scene.
 „ 82a. “*Walls of Florence*”; two sketches.
 „ 83. Ponte Vecchio.
 „ 84. Two views of Florence.
 „ 85. Building on hill.
 „ 85a. River, with distant hills.
 „ 86. Distant mountains.
 „ 86a. Do. “*Madonna dela Scarpa*.”
 „ 87. An inscription.
 „ 88. Blank.
 „ 88a. Four sketches at “*Arezzo*.”
 „ 89. An inscription. “*M. Aurelius Imp.*,” &c.
 „ 89a. Convent, &c., among mountains. Mt. “*Somma*” (about 3 miles from Spoleto, on way from Rome to Florence).
 „ 90. An inscription, “*Triumphalis &c.*”
 „ 90a. Town on hill; three sketches.
 „ 91. Columns, buildings, &c.
 „ 91a. Statue of a nude figure lying face downwards; two sketches.

(79 leaves drawn on.)

1819 (AET. 44).

CXCII.—“RETURN FROM ITALY” SKETCH BOOK.

SCHEDULE No. 344.

Small pocket book, bound in leather, with one clasp, broken.

Turner's label on back—“29. *Return fr. Italy*”; also written in ink on one of the covers—“*Return from Italy*.”

Executor's endorsement—“No. 344. Contains 57 leaves in pencil on both sides.

(Sgd.) C. Turner.”

Water mark, “J. Whatman, 1818”; also “1814.”

Size of page, $5 \times 3\frac{1}{2}$.

Mr. Ruskin's mark on wrapper, “AB. 112. P. O.” (i.e. “344. Rubbish”).

Some of the pages have been prepared with a wash of grey; the remainder white.

Inside covers, various rough sketches and manuscript notes.

- Page 1. Distant mountains.
- „ 1a. } Lake among mountains ; two sketches.
- „ 2. }
- „ 2a. Among the mountains—“ *Men shovelling away Snow for the Carriage—Women and Children hugging (?)—The sky pink—the light and the cast shadows rather warm—Trees are all covered with the snow—The Trees in the distance and wood getting darker.*”
- „ 3. Among the mountains ; three sketches. Written over a distant peak, “ *M. Blanc* ” (?) .
- „ 3a. Road over mountains (two sketches) and a convent on mountain beside a lake. Written underneath his sketch, “ *Like Wilson. L^d E.* ” *
- „ 4. Small head, with headdress—“ *Purple N.* ”
- „ 4a. Convent or castle on hill ; three sketches.—“ *St. Michel* ” (?) , “ *S. Ambrose* ” (?) .
- „ 5. Blank.
- „ 5a. Buildings and Campanile (possibly at Milan).
(Leaf torn out.)
- „ 6. River, with town beyond.
- „ 6a. } Bridge over river with houses on each side ; also
- „ 7. } figures and MS. notes.
- „ 7a. A slight sketch.
- „ 8. Blank.
- „ 8a. } A church (?) and towers.
- „ 9. }
- „ 9a. Buildings.
- „ 10. An interior of cathedral (?) .
- „ 10a. Do.
- „ 11. A tower.
- „ 11a. Building on hill.
- „ 12. Blank.
- „ 12a. Distant town.
(Leaf torn out.)
- „ 13. Figures, peasants, &c., at “ *Turin.* ” —“ *Some red strip'd, caps small.* ”
- „ 13a. Figures, peasants.—“ *Pink ribbon.* ”
(Leaf torn out.)
- „ 14. Figures, peasants.
- „ 14a. A building.
- „ 15. Figures, peasants, at “ *Turin.* ” —“ *Brown shawls, white caps, striped Gaiters,* ” &c.
- „ 15a. “ *Milanese (?) Chimneys.* ”
- „ 16. Among the Mountains.—“ *Fog rising,* ” “ *Some shadows darker than the Blue sky,* ” “ *Cloud warm,* ” &c.
- „ 16a. Figures of peasants. “ *Lanslebourg, Piedmont.* ”
- „ 17. Various figures ; also a slight view of the glaciers, probably at Lanslebourg. Written below the date, “ *24 Jan.* ”
- „ 17a. Among the mountains : three sketches.

* i.e., I take it, like a picture by Wilson in Lord Egremont's collection.

- Page 18. Various figures—" *Savoyard*," " *Postillion*," &c.
Mountain scene.—" *Snow in shade and sky a higher*
(lighter ?) *shade of Blue*," &c.
- „ 19. Mountain scene.—" *To St. Michel*."
- „ 19a. Goat harnessed to sleigh ; also, mountain scene.
- „ 19b. Leaf half torn ; on reverse, a slight mountain scene.
- „ 20. " *Lanslebourg* " (?).
- „ 20a. *Glaciers*.
- „ 21. " *Mt. Cenis*," also " *Termignon*."
- „ 21. Mountain pass.—" *Warm colour with the shadow of*
the Sun."
- „ 22. Two peasants standing, with distant peaks.—" *Snow*
warm yellow now " (?)—" *Reflected in the Stream* "
—" *A very beautiful Dove Color*."
- „ 22a. } Figures, with distant mountains.—" *Straw Hat* "—
- „ 23. } " *Aiguebelle*."
- „ 23a. Figures, &c., at " *Aiguebelle*."
- „ 24. The valley of " *Tarantaise*."
- „ 24a. Town, with glaciers beyond ; with " *Wood wagons* " in
foreground (? *Aiguebelle* or *Lanslebourg*).
- „ 25. Distant peaks.
- „ 25a. Valley of the " *Isère* " ; with a castle on a rock
(probably Castle of *Miolano*).
- „ 26. Do. do. do.
- „ 27. Blank.
- „ 27a. } Interior of a church. (? Cathedral at *Chambéry*.)
- „ 28. }
- „ 28a. Do. do.
- (Three leaves torn out.)
- „ 29. Vessel, with cliffs beyond (?).
- „ 29a. The Mont Cenis Lake (?). (Possibly Gorge of *La*
Chaille.)
- „ 30. Do.
- „ 30a. *Glaciers*.
- „ 31. Do.
- „ 31a. Chateaux on the bank of the *Guiers*.
- „ 32. " *Les Echelles*."
- „ 32a. The Plain outside *Beauvoisin*.
- „ 33. Peasants and distant mountains at " *Beauvoisin*."
- „ 33a. Mountains beside the River " *Rhone*."
- „ 34. Distant mountains.
- „ 34a. " *Lyons*."
- „ 35. Mountain range, with " *Mt. Cenis* " (?) in distance.
- „ 35a. A nude figure.
- „ 36. At *Lyons*.
- „ 36a. Do.
- „ 37. River, with bridge and town beyond. In foreground
a boat with figures ; also the note, " *3 Soldats*
... *a dead Horses Bloody Ribs*."
- „ 37a. Scenes on river at *Lyons*.—8 *Horses towing*—2 *a*
breast."
- (Leaf torn out.)
- „ 38. At *Lyons*.—" *11 arches*."

- Page 38a. Bend of river.
 „ 39. “*Lyons.*”
 „ 39a. The island “*Barbe.*”
 „ 40. View of Lyons. “*Goisbonne, Roubel, P. . . . , Beidets.*”
 „ 40a. Views at or near Lyons.
 „ 41. “*Tower near Avallon ;*” “*People going to Market,*” &c.
 „ 41a. A slight sketch.
 „ 42. Distant hills.
 „ 42a. Sketches at “*Joigny,*” &c.
 „ 43. A slight sketch.
 „ 43a. Buildings (? cathedral or convent) on a hill.
 „ 44. Sketches at “*Auxerre.*”
 „ 44a. Façade of building. (Probably Santa Maria delle Grazie at Milan).
 „ 45. A “*Tanner’s Cart.*”
 „ 45a. A building at Milan.
 „ 46. Santa Maria delle Grazie, Milan.
 „ 47. A row of trees, with river beyond, &c.
 „ 48–52. Blank.
 „ 52a. Buildings at Milan (?).
 „ 53. Blank.
 „ 54. River, with “*snow*” covered peaks in distance.
 „ 55–58. Blank.
 „ 58a. Mountainous scene. “*Vapour*” in valley, “*Sun*” on higher parts of mountains.
 „ 59. Mountainous scene.
 „ 59a. Do.
 „ 60. Blank.
 „ 60a. Public buildings.
 „ 61. Blank.
 „ 61a. Part of a building.
 „ 62. Interior of cathedral (?).
 „ 62a. Mountainous scene.
 „ 63. “*Milanese Houses,*” also a seated female figure. “*Rosso*” (?).
 „ 63a. Castle on hill.
 „ 64. Group of boats, &c.
 „ 64a. Castle, with square turrets, adjoining a gateway. Also an inscription, among which the following may be distinguished—“*Nicæter . . . monumetu Dicani-tano. MDCLXXVI.*”
 „ 65. Another view of the same castle. “*Castle Giolfo*” (?).
 „ 65a. Do. do.
 „ 66. A turret, &c.
 „ 66a. A face ; also various MS. notes.

(59 leaves drawn on.)

1819* (AET. 44).

CXCIIL.—“REMARKS” (ITALY) SKETCH BOOK.

SCHEDULE NO. 381.

Sketch book, bound in brown leather, with one brass clasp.

Turner's label on back—“27. *Remarks.*”

Executor's endorsement—“No. 381. 19 leaves of slight sketches in pencil.

(Sgd.) H. S. Trimmer.”

Water marks—“1814 and 1818.”

Size of page, $4\frac{1}{2} \times 3\frac{1}{6}$.

Some of the leaves have been prepared on one side with a wash of grey.

There are slight sketches of figures and boats on inside of both covers ; also—

“*Frantz. Piazza del Banque (?)*

4 *National. Florence, &c. ;*” and

“*Claude* 35

Beaumont 45

Carr 38

Allen 68

72.”

Page 1. Two slight figures and a building ; also—

“*Torlona Pictures*

the first Room 4 good

Cat two indefinite

Claude, the Room

good, &c.

the Gallery Thomasino

Borghese V. Verf. the

S. G. Canova, &c.”

„ 1a. Various figures, man on horseback, &c.

(Leaf partly torn away.)

„ 2. Slight figure, &c.

„ 2a. Sketches of various figures from pictures. “*Borghese P.*” &c.

„ 3. “*The Aurora of Guido**—the sky rather yellow like Light on a dark red ground on which he stiks his relieve excepting the orange drapery. The light lilac serves to detach the figure, but at the same time takes away all aerial quality from the sky which perhaps is too solid. The dark figure with golden Hair and light blue drapery is beautiful as to form, color and design. The drapery is the lightest colour in the picture, the greenish robe of the next figure second, the next a lilac robe and light drapery. The Apollo red Lake and comes off whole. : half is tone from the sky, &c.”

* In the hall of the Rospigliosi Palace.

- Page 3a. Various slight sketches of pictures—"Barrocheo," &c.;
 "... of the dark cloud above," &c. (Perhaps Correggio's "Diana Bathing").
- „ 4. Slight sketch of Titian's "Sacred and Profane Love."
 "Red Sleeve. White Ground, Rue and Honey try
 (or tone)," "Domenico Chase beautiful," &c.
- „ 4a. Chimneys.
- „ 5. Various buildings. Villa Medici, &c.
- „ 5a. Slight sketches of figures. "Green, Blue, &c."
- „ 6-13. Blank.
- „ 13a. Slight sketch.
- „ 14-79. Blank.
- „ 80. Sketches of two pictures.
- „ 80a. Do. four do. "Molino," "Doro" (the
 Dorio Claude of Temple of Apollo, or Marriage of
 Isaac and Rebecca).
- „ 81. Sketches of three pictures—"Naples," "Colonna," &c.
- „ 82. Distant hills.
- „ 83. Buildings, &c.
- „ 84-85. Blank.
- „ 85a. Sketch of the "Jonas." By Lorenzetto, in the Chigi
 Chapel, Santa Maria del Popolo.
- „ 86-88. Blank.
- „ 88a. A doorway.
- „ 89. Details of ornamentation.
- „ 90-93. Blank.
- „ 93a. Group at fountain (? Aqua Acetosa).
- „ 94. Distant buildings; also—
 "Chara * Claude.
 "The Sun in the centre and sky full of clouds,
 rather spotted and too strong for the whole. The
 upper part of the sky Blue, and the water too much
 so—in parts—two buildings are well color'd, one
 rather red and the other grey and brown shadows."
- „ 94a. } (Continued from below, p. 96),—"Distance which is
 „ 95. } not as well as usual, the water indistinct and not
 blue but of the color of the distance"; also, sketch
 of view of a town, with cathedral.
- „ 95a. Sketch at "Avallon."
- „ 96. "Barberini (?) Claude" (accompanied by slight
 thumb-nail sketch), "the composition is like Lake
 Albano (?), the tone generally more warm than
 usually his grey pictures are, but yet warm, brilliant
 and clear. The Tree on the left and center dark,
 the right tree warm, yellow leaves and brown stem,
 tho' in light yet darker than the sky; like the French
 Academy as to effect last night. The figures in blue
 yellow kerchiefs and pink petticoat, clear all and

* Probably a Claude in the Palazzo Sciarra-Colonna.

keeps the eye to the center—the two next are green and brown, the woman playing upon the Pipe yellow and rather bright, the foreground a few red flowers are painted very sharp, the cattle, deer and goats are rich brown—the sky tame excepting the upper part, a few light clouds which sparkle rather to the injury of the” (continued above on p. 95).

- Page 96a. Three sketches of church and bridge.
(Leaf torn out.)
- „ 97. A view.
- „ 97a. Bridge and church.
- „ 98. Road, with houses in mid-distance ; also a church—
“*Mon*” (?).
- „ 98a. Group of houses and trees.
- „ 99. “*Boquet* *Helmdorff*
Reinhart *Tidanza*
Voogt
Verstaphen *Schonberger*
*Rhoden** *Veirlin & Louthe* (? Locke).”
Ribell
Catel
Theodor
Bassi
Chauvin
Michelon
Gabielli
Sorlintz
Koch
Kaisermann
Ginelin (?)
- „ 99a. A view.
- „ 100. Three views ; one at “*Charenton*,” and a second at
“*Sens*.”
- „ 100a. Two views.
- „ 101. Three sketches.
- „ 101a. Do.
- „ 102. Two sketches—“*Autrimilia*” (?).
- „ 102a. A view.
- „ 103. A harbour, with shipping ; probably Calais. In pen
and ink ; also several sketches of figures, &c., in
pencil.
- „ 103a. } Four views on coast.
- „ 104. }
- „ 104a. } Do.
- „ 105. }
- „ 105a. Harbour, with shipping, &c.

(28 leaves drawn on.)

1819 (AET. 44)†.

CXCIV.—“PASSAGE OF THE SIMPLON” SKETCH BOOK.

SCHEDULE No. 189.

Sketch book bound in leather, with good tooling.
 Turner's label on back—"17. *Passage of Simplon*."
 Executors' endorsement—"No. 189. This book
 contains 40 leaves Pencil Sketches on Tinted Paper,
 some on both sides.

(Signed) H. S. Trimmer
 C. Turner." ;

also—"One out.

R.N.W."

The paper is prepared with a grey tint on both
 sides, except two leaves at beginning and end of
 book.

Water mark—"J. Whatman, 1814."

Size of page, $7\frac{1}{8} \times 4\frac{3}{4}$.

Mr. Ruskin's endorsement on wrapper—"189.
 Careless Book. Gondo. Maggiore."

There are sketches of mountain scenery on the
 insides of both covers.

| | | |
|------|------|--|
| Page | 1. | Various mountain views. " <i>Dulgan</i> ," and " <i>Fir</i> <i>by an Avalanche</i> ." |
| " | 1a. | Town, with mountain peaks. |
| " | 2. | River, with mountains and ruins. " <i>Windach</i> " (? Win- disch, near Baden). |
| " | 2a. | Buildings and mountains. |
| " | 3. | Mountain peaks. |
| " | 3a. | Valley of the Simplon. |
| " | 4. | Mountains. |
| " | 4a. | Do. " <i>Clouds dark, Mt. l.</i> " (?). |
| " | 5. | Valley, with mountains. |
| " | 5a. | Mountains. |
| " | 6. | Do. |
| " | 6a. | Do. |
| " | 7. | " <i>Road</i> " with mountains. |
| " | 7a. | Mountains. |
| " | 8. | Do. —" <i>Cloud Light at the bottom, &c.</i> " |
| " | 8a. | Do. |
| " | 9. | Do. |
| " | 9a. | Do. |
| " | 10. | Do. |
| " | 10a. | Do. |
| " | 11. | Do. |

† I am puzzled about the date of this. Turner seems to have both gone and
 returned by the Mt. Cenis route on his visit to Italy in 1819; *see* clxxiii and
 xcii. In 1828 he went *via* Marseilles and returned *via* Lyons.

- Page 11*a*. Town, with mountains.
 „ 12. Mountains.
 „ 12*a*. Do.
 „ 13. Do.
 „ 13*a*. Valley, with mountains.
 „ 14. Mountains.
 „ 14*a*. Do.
 „ 15. Do.
 „ 15*a*. Do.
 „ 16. Do.
 „ 16*a*. Do.
 „ 17. Bridge, with mountains.
 „ 17*a*. Mountains.
 „ 18. Do.
 „ 18*a*. Do.
 „ 19. Blank.
 „ 20. Valley of the Devedria.
 „ 20*a*. Mountains.
 „ 21. Blank.
 „ 22. Bridge, with ‘ *Old Road* ’ and ‘ *N(ew) Road*. ’
 „ 22*a*. Mountains, with valley.
 „ 23. ‘ *Val Domo* ’ (Domo d’Ossola).
 „ 23*a*. Mountains.
 „ 24. Do.
 „ 24*a*. Do.
 „ 25. Pass of ‘ *Gondo*. ’
 „ 25*a*. Valley, with mountains
 „ 26. Do.
 „ 26*a*. A town.
 „ 27. Mountains, with tower.
 „ 27*a*. Do. with bridge.
 „ 28. Valley, with river and mountains.
 „ 28*a*. Mountains.
 „ 29. Do.
 „ 29*a*. Do.
 „ 30. Blank.
 „ 31. Views of ‘ *Brieg*. ’
 „ 31*a*. Brieg (?).
 „ 32. Mountains.
 „ 32*a*. Do.
 „ 33. Brieg (?).
 „ 33*a*. Valley, with mountains
 „ 34. ‘ *Valle do Ossola* ’ (Domo d’Ossola).
 „ 35. Blank.
 „ 36. Mountains.
 „ 37. Bridge, with mountains.
 „ 37*a*. Mountains.
 „ 38. Do.
 „ 38*a*. Valley, with mountains.
 „ 39. Do.
 „ 39*a*. Tower, with mountains.
 „ 40. ‘ *Valley from Domo d’Ossola*. ’
 „ 40*a*. Valley, with mountains.
 „ 41. Mountains.

Page 41*a*. Mountains.

„ 42. Valley, with mountains.

„ 42*a*. River, with bridge and trees.

„ 43. View in the “*Sim*” (-plon) Pass; also another view of river, with bridge.

„ 43*a*. Mountains, with ruined castle, &c.

(39 leaves drawn on

1810–1827* (AET. 35–52).

CXCV.—PERSPECTIVE DIAGRAMS.

It is difficult to determine the date of the delivery of Turner's lectures on Perspective. He was appointed Professor of Perspective at the Royal Academy in 1807. But the first lecture was probably not delivered before 1810, if then. However, immediately after his appointment he began collecting material for the lectures, as his sketch books show.

The manuscripts of these lectures are now in possession of Mr. C. Mallord W. Turner, who has kindly lent them, together with other personal relics of the artist, to the Tate Gallery for exhibition. See also Mr. D. S. MacColl's interesting note on these MSS. in “The Burlington Magazine” for March, 1908.

1. Diagram, showing picture-plane, position of spectator, &c.—“*A. B.*, &c.”

$19 \times 23\frac{3}{4}$.

Water mark, “J. Whatman. 1816.”

2. Diagram showing picture-plane, &c.—“*A. B.*, &c.”

$19 \times 23\frac{3}{4}$.

Water mark, “J. Whatman. 1816.”

3. Diagram: geometrical and perspective.—“*Fig. 1.* *Androvet*, 1575, *Geom.*, *Persp.*, *Dia.*, &c.”

21×30 .

Water mark, “J. Whatman. Turkey Mill, 1823.”

4. Perspective diagram.—“*A. B.*, &c.”

19×27 .

Water mark, “J. Whatman. Turkey Mill, 1817.”

5. Figure.—“*Fig. 1. Kirby.*”

$22\frac{3}{4} \times 27\frac{1}{2}$.

Water mark, “J. Whatman. Turkey Mills, 1818.”

6. **Two figures.**—"Kirby. *Fig' 2, Fig. 4, A. B, &c.*"
 $22\frac{3}{4} \times 27\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mills, 1818."
7. **Figure.**—"Kirby. *Fig' 3. Picture. A. B, &c.*"
 $22\frac{3}{4} \times 34$.
Water mark, "J. Whatman. 1816."
8. **Diagram.**—"A. B, &c."
 19×27 .
Water mark, "J. Whatman. Turkey Mills, 1817."
9. **Diagram, showing square in perspective.**—"A. B. &c."
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mill, 1823."
10. **Diagram.**—"Kirby. *Fig. 3. A. B, &c.*"
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mill, 1823."
11. **Diagram.**—"Picture. A, B, &c."
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mill, 1823."
12. **Diagram.**—"A, B, &c."
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mills, 1818."
13. **Diagram.**—"A, B, &c."
 $18\frac{1}{2} \times 23\frac{1}{2}$.
Water mark, "J. Whatman. 1816."
14. **Diagram.**—"Jesuit, A, B, &c."
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mill, 1823."
15. **Diagram.**—"Pozzo. A, B, &c."
 $21 \times 29\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mill, 1823."
16. **Diagram.**—"A. B. &c."
 $18\frac{3}{4} \times 23\frac{3}{4}$.
Water mark, "J. Whatman, 1816."

17. Diagram.—“*A, B, &c.*”

$18\frac{3}{4} \times 23\frac{3}{4}.$

Water mark, “J. Whatman, 1816.”

18. Diagram.—“*Highmore, A, B, &c.*”

$21 \times 29\frac{1}{2}.$

Water mark, “J. Whatman. Turkey Mill, 1823.”

19. Diagrams.

$19 \times 27.$

Water mark, “J. Whatman. Turkey Mill, 1823.”

20. Diagram.—“*A. B. &c.*”

$19 \times 27.$

Water mark, “J. Whatman. Turkey Mill, 1823.”

21. Diagram illustrating the nature of “*Lines,*”
“*Parallels,*” “*Right Lines,*” “*Angles—Right, Acute,*
“*Obtuse,*” also “*Square,*” with “*Diagonals*” and
“*Diameter.*”

In corner, “No. 1.”

$26\frac{1}{2} \times 39\frac{3}{4}.$

Water mark, “J. Whatman. 1794.”

22. “*Square*” and “*Circle.*”

$26\frac{1}{2} \times 39\frac{3}{4}.$

Water mark, “J. Whatman. 1794.”

23. Various figures.—“*Pentagon, Hexagon, Triangle, 8,*
“*Nº. 1, Nº. 2, &c.*”

$26 \times 39\frac{1}{2}.$

Water mark, “J. Whatman, 1794.”

24. Three squares variously intersected.—“*1, 2, 3.*”

$22\frac{1}{2} \times 34.$

Water mark, “J. Whatman. 1817.”

25. Two circles with geometrical figures; also an
oval.—“*2,*” also “*A, B, &c.*”

$22\frac{1}{2} \times 34.$

Water mark, “J. Whatman. 1817.”

26. Geometrical figures (Euclid, Book 1, Prop. 1).—
“*Nº 2,*” also “*2*” and “*3,*” and “*A, B, &c.*”

$22\frac{1}{2} \times 34.$

Water mark, “J. Whatman. 1817.”

- 26a. Two triangles.—“1” and “2.”

$$19\frac{1}{2} \times 27\frac{1}{4}.$$

27. Upright lines of various lengths intersected.—
“A, B, &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

28. Three triangles variously intersected.—“3, 4, 5.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

29. Geometrical figure.—“A. B. &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

30. Squares within circles, and circles within squares.—“6. 1, 2, 3, A. B. &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

31. Two figures of an octagon.—“Octagon.”

$$26 \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1794.”

32. Various figures within circles.—“*Quindécagon.*
Pentagon. Triangle. Isosceles Triangle, A. B. &c.,”

$$26\frac{1}{2} \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1794.”

33. Two circles, with triangles within them.—“4.
Circles within a Triangle. N° 2. 3 Lastly. A. B. &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

34. Triangle within a circle.—“*Circle within a Triangle.*
3. 4. A. B. &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

35. Figures within a circle.—“3. 4. A. B. &c.”

$$22\frac{1}{2} \times 34.$$

Water mark, “J. Whatman. 1817.”

36. Two circles containing figures.—"A. B. &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

37. Circle, with figure: Trigonometry.—"A. B."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

38. Two figures: Spherical trigonometry.—"A. B. &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

39. Two figures: Spherical trigonometry.—"A. B."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

40. Diagram: Spherical trigonometry.—"3, 4, 5, 6, 7, 8, A, B, &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

41. Two figures.—"A. B. &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

42. Diagram.—"A, B, &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

43. Diagram.—"A. B. &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

44. Diagram.—"A. B. &c."

19 × 27.

Water mark, "J. Whatman. Turkey Mills, 1817."

45. Diagrams: Euclid, Propositions 13 and 14.—"A. B. &c."

19 × 27½.

Water mark, "J. Whatman. Turkey Mills, 1817."

46. Diagrams.—"A. B. &c."

19 × 27½.

Water mark, "J. Whatman. Turkey Mills, 1817."

47. Three circles, with figures within them.—“3. 4. Coroll.,” also “H. B.” &c.

$22\frac{1}{2} \times 34$.

Water mark, “J. Whatman. 1817.”

48. Two diagrams: Euclid, Book XI, Propositions 1 and 2.—“1. 2. H. B. &c.”

$22\frac{1}{2} \times 34$.

Water mark, “J. Whatman. 1817.”

49. Diagram.

19×27 .

Water mark, “J. Whatman. Turkey Mills. 1817.”

50. Diagram.

$19 \times 23\frac{3}{4}$.

51. Diagram.—“A. B.” &c.

19×27 .

Water mark, “J. Whatman. Turkey Mills, 1817.”

52. Diagram.—“Kirby. A. B, &c.”

$21\frac{1}{2} \times 29\frac{3}{4}$.

Water mark, “J. Whatman. Turkey Mills. 1822.”

53. Diagram.—“N^o 1.”

$21 \times 29\frac{3}{4}$.

Water mark, “J. Whatman. Turkey Mills. 1823.”

54. Diagram.—“N^o 2.”

$19 \times 23\frac{1}{2}$.

Water mark, “J. Whatman. 1794.”

55. The frontispiece to Moxon's second book.—“8. Moxon. Eye. Horizon,” and “Carolus | Secundus | Dei | Gratia | Magna | Brittania Fran | cia et Hi-bernica | Rex.”

(“Moxon may be considered the earliest English Author on Perspective.”—Extract M.S. Lectures.)

$26 \times 39\frac{1}{2}$.

Water mark, “J. Whatman. 1808.”

56. Diagram.—“S. Wale. 1st Parallel. 2nd Parallel.” “12.”

$19 \times 23\frac{1}{2}$.

Water mark, “J. Whatman. 1794.”

57. Various figures.—“*Lamatius and Moxon. Antioptica, Optica, Catioptica,*” “13.”

19 × 23½.

Water mark, “J. Whatman. 1794.”

58. Diagram.—“*Moxon. Horizon, Base Line, Section, Ichno-graphic Transfers, Visual Point, Orthographic Plane, Orthographic Line, &c.,*” “14.”

19 × 23½.

Water mark, “J. Whatman. 1794.”

59. Diagram, showing “*Ground and Base Line, Station Point. Place of the Spectator, Original Line for Measures of Figures, Horizontal Plane, Vertical and Perpendicular Planes, &c.*”—“*Dr Brook Taylor.*” “15.”

26½ × 39.

Water mark, “J. Whatman. 1808.”

60. Diagrams.—“17.”

(“*Taken from Malton who considered it the most perfect in his treatise of Rectilinear perspective.*”—M.S. Lecture).

19 × 23½.

Water mark, “J. Whatman. 1794.”

61. Diagrams.—“*The Eye, Station Point.*” “18.”

(Also from Malton.)

26¼ × 39.

Water mark—“J. Whatman. 1808.”

62. Discs round a column and cube; also a diagram.—“19.”

26 × 39. Water colour, &c.

Water mark, “J. Whatman. 1808.”

63. Diagram.—“20.”

26 × 39. Water colour, &c.

Water mark, “J. Whatman. 1808.”

64. Diagram.—“21.”

19 × 27.

Water mark, “J. Whatman. 1794.”

65. Diagram.—“*Hamilton.*” “22.”

19 × 27.

Water mark, “J. Whatman. 1794.”

66. Diagram.—“*Hamilton.*” “22.”
19 × 27.
Water mark, “J. Whatman. 1794.”
67. Diagram : Conic sections. “*Emmerson.*” “23.”
19 × 27.
Water mark, “J. Whatman. 1794.”
68. Diagram.—“24.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
69. Diagram.—“25.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
70. Part of interior of building.—“26.”
 $26\frac{1}{4} \times 39$. Water colour.
Water mark, “J. Whatman. 1808.”
71. Diagram.—“*By Peter James, a priest.*” “1505.” “27.”
(From “*the earliest treatise I have met with.*”—M.S. lecture.)
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
72. Diagram.—“*Androuet. 1576.*” “28”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
73. Diagram.—“*Ubaldu.* 1600.” “29.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
74. Diagram.—“*Marolois, Niceron. 1615.*” “30.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
75. Diagram.—“*Vrederman Fries.* 1619.” “31.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”
76. Diagram.—“*Accolotti. 1643.*” “32.”
 $26\frac{1}{4} \times 39$.
Water mark, “J. Whatman. 1808.”

77. Diagram.—“*Vignola*.” “33.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

78. Diagram.—“*Pozzo*. 1700.” “34.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

79. Diagram.—“*Wale*,” “35.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

80. Building in perspective.—“36.”

 $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

81. Same building in perspective.

22 × 30. Tracing.

Water mark, “Hayes & Wise, 1799.”

82. Another view of same building.

19 × 27. Water colour.

Water mark, “J. Whatman. 1794.”

83. An early drawing of same building. (Probably from Malton.)

 $15\frac{3}{4} \times 21$ (right-hand corner torn). Pen and ink and wash.84. Diagram.—“*D^r B. Taylor*.” “37.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

85. Diagram.—“*Sariggatti, Androuet, Moxon*.” “38.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

86. Diagram.—“*Androuet*.” “39.” $26\frac{1}{4} \times 39$.

Water mark, “J. Whatman. 1808.”

87. Diagram.—“*T. Malton, Sen^r*.” “40 ×.”19 × $26\frac{1}{2}$.

Water mark, “J. Whatman. 1794.”

88. Tuscan column, with pedestal and entablature.
—“40.”

$26\frac{3}{4} \times 19$. Water colour.

Water mark, “J. Whatman. 1794.”

89. Diagram.—“41.”

$30\frac{3}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. Turkey Mill, Kent, 1808.”

90. Diagram, showing the column in 89 fully worked out in perspective.—“41.”

$26\frac{3}{4} \times 19$.

Water mark, “J. Whatman. 1794.”

91. An early drawing of same column, from which previous drawing was traced.

$21\frac{1}{4} \times 14\frac{1}{2}$. Pencil and pen and ink.

Water mark, “J. Whatman.”

92. Diagram, showing entablature of same column worked out in perspective.—“42.”

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. 1808.”

93. Diagram, showing pedestal of same column worked out in perspective.—“43.”

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. 1808.”

94. Diagram, showing “Ground Line,” “Base Line,” “Vanishing Point,” “Vanishing Lines,” &c.—“J. Malton, Junr.” “16.” “47.”

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. Turkey Mill, Kent. 1808.”

95. Pedestal of the Column of Antoninus Pius.—“48.”

Inscription — “*Divo Antonino Aug. Pio Antoninus Augustus et Verus Augustus Filii.*”

$26\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, “J. Whatman. 1794.”

96. Another view of pedestal of Column of Antoninus Pius.—“49.”

$26\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, “J. Whatman. Turkey Mill, Kent. 1794.”

97. Part of classical building.—“50.”

$26\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, “J. Whatman. 1808.”

98. An early drawing of same building.

12×19 . Pencil, pen and ink and wash.

Water mark, “Portan & Bridges.”

99. Same building worked out in perspective.—“51.”

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. 1808.”

100. Capital of pillar worked out in perspective; also a diagram.—“Androuet,” “Malton.”—“52.”

“Of the back or Pronas of the Temple of Neptune.”—MS. lectures.

$25\frac{1}{2} \times 32\frac{1}{2}$.

Water mark, “J. Ruse. 1800.”

101. Tracing of previous drawing.

$26 \times 32\frac{1}{2}$.

Water mark, “J. Ruse. 1800.”

102. Doric columns and entablature.—“52.*”

Water colour.

Exhibited Drawings, No. 548, N.G.

103. A Corinthian capital.—“53.”

$26\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, “J. Whatman. 1801.”

104. Same capital worked out in perspective.—“54.”

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, “J. Whatman. 1801.”

105. Perspective construction of same pillar, different view.—“Kirby, &c.”

$25\frac{1}{2} \times 36\frac{1}{2}$.

Water mark, “J. Whatman. 1822.”

106. Capital, Tuscan entablature worked out in perspective.—“55.”

$25\frac{1}{2} \times 33$.

Water mark, “J. Ruse. 1800.”

107. Tracing of guiding lines of previous diagram.

$25\frac{1}{4} \times 32\frac{1}{2}$.

Water mark, "J. Ruse. 1800."

108. Capital of pillar.

$9\frac{1}{4} \times 24\frac{1}{2}$. Water colour.

109. Tuscan entablature; same as 106.—"56."

$25\frac{1}{2} \times 33$. Water colour.

Water mark, "J. Ruse. 1800."

110. An early drawing of details of same cornice.

$21\frac{1}{2} \times 15$. Pen and ink and washes of Indian ink.

Water mark, "J. Whatman."

111. An early drawing of building.

$14\frac{1}{2} \times 21\frac{1}{2}$ (somewhat ragged at edges). Pencil and pen and ink.

Water mark, "J. Whatman."

112. Guiding lines traced from previous drawing.

22×30 .

Water mark, "Hayes & Wise. 1799."

113. Larger drawing of same building, with guiding lines.—"58."

(*"The Buildings represented form a street upon Poultney Bridge, Bath."* They are "*worked by Malton's method.*"—MS. Lectures.)

$26\frac{1}{4} \times 39\frac{1}{4}$.

Water mark, "J. Whatman. 1808."

114. Same building.—"59."

$26\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, "J. Whatman. 1808."

115. Three glass balls.—"60."

$25\frac{1}{4} \times 39\frac{1}{2}$. Water colour.

Water mark, "J. Whatman. 1808."

116. Diagram.—"61."

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, "J. Whatman. 1808."

117. Two diagrams.—“62.”

$$26\frac{1}{4} \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1808.”

118. Diagram.—“63.”

$$26\frac{1}{4} \times 39\frac{1}{2}.$$

Water mark, J. Whatman. 1808.”

119. Diagram.—“64.”

$$26\frac{1}{4} \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1808.”

120. Interior of prison: possibly Newgate.—“65.”

$$18\frac{3}{4} \times 27. \text{ Water colour.}$$

121. Interior of prison: same view as preceding drawing, showing perspective construction of shadows.—“66.”

$$14\frac{1}{4} \times 20. \text{ Pencil and Indian ink washes.}$$

122. Two diagrams and water colour drawing, showing shadows on a stone recess.—“67.” “68.”

$$26\frac{1}{4} \times 39\frac{1}{2}. \text{ Water colour, \&c.}$$

Water mark, “J. Whatman. 1808.”

123. Diagram.—“69.”

$$26 \times 18\frac{1}{2}.$$

124. A ruined amphitheatre.—“70.”

$$26\frac{1}{4} \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1808.”

124a. Cupolo of building.—“71.”

$$26\frac{1}{4} \times 21. \text{ Wash.}$$

Water mark, “J. Whatman. 1808.”

125. Capital of pillar. (Probably from Malton.)—“72.”

$$26\frac{1}{4} \times 39\frac{1}{2}. \text{ Water colour.}$$

Water mark, “J. Whatman. 1808.”

126. Same capital, showing perspective working.—“73.”

$$26\frac{1}{4} \times 39\frac{1}{2}.$$

Water mark, “J. Whatman. 1808.”

127. An unfinished version of same diagram.

$26\frac{1}{4} \times 39\frac{1}{2}$.

Water mark, "J. Whatman. 1808."

128. Interior of prison (?).—"75."

28×20 . Water colour.

Water mark, "Hayes & Wise."

129. Entablature.—"73.*"

$16 \times 25\frac{3}{4}$. Water colour.

Water mark, "J. Ruse. 1800."

130. Interior, with statues and painted dome.—"76."

24×19 . Water colour.

131. Commencement of diagram.

$25\frac{1}{2} \times 32\frac{1}{2}$. Pencil.

Water mark, "J. Ruse. 1800."

132. Diagram.

$19\frac{1}{4} \times 27$.

Water mark, "J. Whatman. Turkey Mills. 1817."

133. Diagram : Spherical trigonometry.

$19\frac{1}{4} \times 27$.

Water mark, "J. Whatman. Turkey Mills. 1817."

134. Diagram.

$19\frac{1}{4} \times 27$.

Water mark, "J. Whatman. Turkey Mills. 1819."

135. Drawing of head squared for enlargement.—

"A, B, &c."

$19\frac{1}{4} \times 27$.

Water mark, "J. Whatman. Turkey Mills. 1817."

136. Same head in oblique perspective.—"A, B, &c."

$19\frac{1}{4} \times 27$.

Water mark, "J. Whatman. Turkey Mills. 1817."

137. Diagram.—"A, B, &c."

$28\frac{1}{2} \times 41$.

Water mark, "J. Whatman. Turkey Mill. 1823."

138. Diagram.—“*Vanishing line of Side a. b. p. r., &c.*”
 $27\frac{1}{2} \times 40$.
 Water mark, “J. Whatman. Turkey Mill. 1822.”
139. Diagram referring to reflections.—“*Eye. A, b, &c.*”
 $21 \times 29\frac{3}{4}$.
 Water mark, “J. Whatman. Turkey Mill. 1823.”
140. Diagram referring to reflections.—“*Kirby. A, b, &c.*”
 $21 \times 29\frac{3}{4}$.
 Water mark, “J. Whatman. Turkey Mill. 1823.”
141. Pinnacles, &c. of the following buildings.—
 “*St. Luke. C. of Physicians, St. Magnus, Bow Ch.*”
 $25\frac{1}{2} \times 32\frac{1}{2}$. Water colour.
 Water mark, “J. Ruse. 1800.”
142. Steeples of “*Sarum. C. Oxford*” (Christ Church Cathedral) and “*St. Giles.*”
 $25 \times 32\frac{3}{4}$.
 Water mark, “J. Ruse. 1800.”
143. The Steeple of Salisbury Cathedral.
 $25 \times 32\frac{3}{4}$.
 Water mark, “J. Whatman. 1812.”
144. Porch of Bloomsbury Church, with spire beyond.—“6.”
 $27\frac{3}{4} \times 13\frac{1}{2}$. Water colour.
145. Another view of spire, &c., of same church.—“7.”
 $29\frac{1}{4} \times 18\frac{1}{4}$. Water colour.
146. Various views of square pillars, &c.
 $20\frac{3}{4} \times 52\frac{1}{4}$. Water colour.
 Water mark, “J. Whatman. Turkey Mill, Kent. 1809.”
147. Part of façade, &c., of classical temple.
 $25 \times 38\frac{1}{2}$. Pencil.
 Water mark, “J. Whatman. 1794.”
148. Classical building; front view.
 $27 \times 54\frac{1}{2}$. Water colour.
 Water mark, “J. Whatman. Turkey Mill, Kent. 1801.”
 On back, in ink—“*First Lecture.*”

149. Diagram : vaulted arch in perspective.—“*N^o 3, &c.*”
 $30 \times 21\frac{1}{2}$.
Water mark, “J. Whatman. Turkey Mill. 1822.”
150. Lower part of Trajan’s Column.—“3.”
 22×30 . Water colour.
151. Two views of the top of Wren’s Monument,
London Bridge, seen from below.—“4.”
 $26 \times 39\frac{1}{2}$. Water colour.
Water mark, “J. Whatman. 1808.”
152. Top of Trajan’s Column.—“4.”
 $38\frac{1}{4} \times 25$. Water colour.
Water mark, “J. Whatman. 1794.”
153. Another view of the top of Trajan’s Column.—“5.”
 38×25 . Water colour.
Water mark, “J. Whatman. 1794.”
154. Commencement of an architectural drawing.
 $22\frac{1}{2} \times 28$. White chalk on brown paper.
155. Commencement of an early perspective drawing.
 $10\frac{1}{2} \times 15\frac{3}{4}$. Pencil.
Water mark, “Budgen. 1794.”
156. The Pantheon, Oxford Street, squared for enlargement. An early drawing.
 $12\frac{1}{4} \times 16\frac{3}{4}$. Pencil.
Written in margin—“*W^m Carr’s Stafford, thre War-house (?), Wyatt, Carver and Gilder, &c.*”
157. A colonnade. An early drawing, only commenced.
 $12\frac{1}{2} \times 15$. Pencil.
Water mark, “Budgen. 1794.”
158. A cross, standing on a square, with guiding lines.
 $15 \times 21\frac{1}{4}$. Pencil, pen and ink, and wash.
159. Tracing from previous drawing.
 $17 \times 23\frac{1}{2}$.
Water mark, “Lepard. 1794.”

160. An interior, with dome.

19 × 27 (top right-hand corner torn). Pencil and pen and ink.

161. Tracing of guiding lines.

21½ × 29½.

Water mark, "J. Whatman. 1801."

162. Diagram.—"Hamilton's *Harmonic Proportions*."

19 × 26½.

Water mark, "J. Whatman. 1794."

163. Group from Raphael's "Transfiguration," intersected to show pyramidal form of composition.—"10."

29½ × 21½.

164. Diagram of foreshortened figure.—"Albert Durer."
"1."

24 × 31.

Water mark, "J. Ruse. 1800."

165. Diagram.—"A. D." "2."

16½ × 26.

Water mark, "J. Ruse. 1800."

166. Figure, with outstretched arms and legs, enclosed within a circle: front view.

On back, back view of same figure.

23 × 28.

Water mark, "J. Whatman. 1812."

167. Crucified figure within a triangle.

23 × 28.

Water mark, "J. Whatman. 1812."

168. A supplicating figure.

23 × 28.

Water mark, "J. Whatman. 1812."

169. Diagram: ground plan of building.—"Stuært. $\frac{8}{1}$."

26½ × 39½.

Water mark, "J. Whatman. 1808."

170. Part of classical buildings, with columns.
(Probably the colonnade of Charlton House.)—"8"
2.
 $26\frac{1}{4} \times 39$.
Water mark, "J. Whatman. 1808."
171. Another version of same subject.—"8"
3.
 23×28 . Water colour.
Water mark, "J. Whatman. 1801."
172. "*The Screen of Charlton House in lines.*"—"8"
9.
 $25\frac{1}{4} \times 38\frac{1}{4}$. Pen and ink.
173. The Admiralty screen and building; front view.
—"10."
 $30\frac{3}{4} \times 52$. Water colour.
Water mark, "J. Whatman. Turkey Mill, Kent. 1808."
174. Diagram.
 $19 \times 23\frac{1}{2}$
Water mark, "J. Whatman. 1794."
175. A ball, with construction figure.
 $19\frac{1}{4} \times 27\frac{1}{2}$.
Water mark, "J. Whatman. Turkey Mills. 1817."
176. Three glass balls, with reflections.
 $25 \times 38\frac{1}{2}$. Water colour.
Water mark, "James Whatman, Turkey Mill, Kent, 1794."
177. Glass balls, partly filled with water.
 $17\frac{1}{2} \times 26\frac{1}{2}$. Water colour.
Exhibited Drawings, No. 608, N.G.
178. Colour diagram.—"N° 1."
 $21\frac{1}{2} \times 29\frac{1}{2}$. Water colour.
Water mark, "J. Whatman. Turkey Mill. 1822."
179. Colour diagram.—"N° 2."
 $21\frac{1}{2} \times 29\frac{1}{2}$. Water colour.
Water mark, "J. Whatman. Turkey Mill. 1824."

(181 drawings.)

1810-1820* (AET. 35-45).

CXCXV (a).—MISCELLANEOUS BLACK AND WHITE.

A. View of Oxford from Foxholme Hill.

$21\frac{1}{4} \times 29\frac{1}{2}$. Pencil.

Water mark, "J. Whatman. 1814."

B. Landscape, with trees and house.

$4\frac{1}{4} \times 7\frac{1}{8}$. Pencil.

This drawing, which looks like leaf of a sketch book cut down, has been mounted on back of another drawing. This drawing has also been cut down. The portion of drawing left shows a river flowing through a valley, with distant mountains. The "Can" in red ink in margin of mount probably means "cancel"; this is in Mr. Ruskin's handwriting.

C. Road leading over bridge, with trees and another bridge beyond.

$5\frac{1}{2} \times 9\frac{3}{16}$. Pencil.

Water mark, "Whatman. 1805."

Apparently page of a sketch book, but I cannot trace the book.

D. Piazza in Italian town.

$4\frac{1}{2} \times 7\frac{3}{8}$. Pencil.

Written in foreground: "*Flowers, Soldiers, Dogs, Orsen.*"

Probably the leaf missing (No. 87) from the "Naples, Paestum and Rome" Sketch Book (CLXXXVI).

5th Loan Collection, No. 35.

E. Study of nettle, thistles, &c.

$4\frac{1}{4} \times 7\frac{1}{4}$. Pencil.

Leaf of sketch book.

3rd Loan Collection, No. 20.

F. Scene in Italy.

$4\frac{1}{4} \times 7\frac{1}{4}$. Pencil.

Leaf of sketch book.

3rd Loan Collection, No. 126a.

G. Scene in Italy.

$4\frac{1}{4} \times 7\frac{1}{4}$. Pencil.

Leaf of sketch book.

3rd Loan Collection, No. 126b.

H. Details of antiques at Rome.

$4\frac{1}{2} \times 7\frac{1}{2}$. Pencil.

Leaf of sketch book.

3rd Loan Collection, No. 126c.

I. A workshop.

$4\frac{1}{2} \times 7\frac{1}{2}$. Pencil.

Leaf of sketch book.

3rd Loan Collection, No. 126d.

J. A row of houses; also part of man-of-war's hulk.

$7\frac{1}{4} \times 8$. Pencil.

On reverse the following, written in ink and pencil:—

"Decr. 8, 1813. 87£. 555 Picture and Books 75.
Decr. 2. 14. 231 1010 10

318. 85
4

Lucerne. 120. Picture 75gs. 89.
Picture 75 Lucerne. 120.

21 Drawings. 210

195 3 Drawings. 60

20 Tent Lodge. 40

215. 530£.

2 drawings.

1815. 80. — 4

50. 2. 10 Interest upon 87 — 3 years.
ditto on 231. — 2 years.

365

Tent Lodge. 40 — 2

413 — 10." &c.

K. A model seated.

$6\frac{7}{8} \times 4\frac{5}{16}$. Pencil.

L. Two nude studies.

$6\frac{7}{8} \times 4\frac{5}{16}$. Pencil.

Reverse, in ink: "The duty of returning thanks for the honourable and marked distinction which his Royal — the Duke of Sussex has been pleased to confer on the directors of the A.G.B. Institution has fallen into my inadequate hands, but actuated by the same feelings of most profound respect felt most &c."

(12 drawings.)

1820* (AET. 45).

CXCVI. — COLOUR BEGINNINGS AND MISCELLANEOUS, 1802-1820 (1).

These are mostly projects for designs which may or may not have been carried out. Owing to their undeveloped condition it is extremely difficult to be sure of their connexion with the finished works or to say what the artist was aiming at. As a rule these studies are of a highly abstract character, *i.e.*, they deal only with the composition of fundamental colour masses—the ground tones, as it were, of a picture, which in the final result are largely concealed under the subsequent embroidery of secondary incidents and motives.

These considerations must draw attention to the hypothetical nature of the identifications and chronological suggestions which I have ventured to make, as well as to excuse the absence of definite information. I have tried on the whole to arrange the series in a chronological sequence. But I am sure that the arrangement will require modification. Even the inclusion of some of the studies under the rubric "between 1802-1820" is merely tentative, and it is quite probable that some at least of the studies grouped together as "mostly between 1820-1835" might properly have been placed here. The present arrangement must therefore be taken as a merely temporary basis to serve as the point of departure for future scholarship.

A. Moonlight among ruins.

About $13 \times 19\frac{1}{2}$. Water colour.

Ruins of church (?), with moon low in sky seen under remains of central tower.

B. Scarborough.

About $13\frac{3}{4} \times 17\frac{1}{4}$. Water colour.

Probably study for the "Scarborough," exhibited R.A. 1811, and now in possession of F. H. Fawkes, Esq., Farnley Hall.

C. Scarborough.

$26\frac{1}{2} \times 39\frac{1}{2}$. Water colour.

Unfinished version of the drawing of "Scarborough, Town and Castle—morning: boys collecting crabs," exhibited R.A., 1811, and now in the Farnley Collection.

D. View across country, with group of trees in foreground on the right.

About $15 \times 19\frac{1}{2}$. Water colour.

Water mark, 1810.

E. Hulks on Tamar: Twilight.

About $10\frac{1}{2} \times 13$. Water colour.

Different design and effect from oil picture of this subject in possession of Lord Leconfield, Petworth.

F. The Mewstone, off Plymouth Harbour.

About $9\frac{1}{2} \times 15\frac{1}{4}$. Water colour.

Water mark, 1810.

Study for drawing engraved in "Southern Coast": original now in National Gallery, Dublin—Vaughan Bequest.

G. Eddystone Lighthouse.

About $13\frac{1}{2} \times 19\frac{1}{4}$. Water colour, with additions in white chalk.

Study for drawing engraved in mezzotint, by Lupton, 1824.

H. A lighthouse.

About $10 \times 15\frac{1}{4}$. Water colour, with slight additions in white chalk.

Possibly study for "Eddystone Lighthouse."

I. Landscape, with trees and distant city.

About $8 \times 10\frac{1}{4}$. Water colour, almost in monochrome.

Possibly study for an Italian subject.

J. Landscape, with trees.

About $7\frac{1}{2} \times 10\frac{1}{4}$. Water colour, monochrome.

Water mark, 1814.

K. Wooded landscape.

About $8 \times 10\frac{1}{4}$. Water colour, almost in monochrome.

L. Landscape, with distant mountains.

About $8 \times 10\frac{1}{4}$. Water colour, almost in monochrome.

Water mark, 1814.

(H, I, J and K formed part of bundle AB. 218 P.O.)

M. Wharfedale, from the Chevin.

About $11\frac{3}{4} \times 15$. Water colour.

Study for drawing with this title, once in Mr. Ruskin's possession.

Written on the back, in pencil—"Study for drawing of Farnley, in my possession. (Sgd.) J. R."

N. Wreck of East Indiaman.

About $12 \times 18\frac{1}{4}$. Water colour, with additions in white chalk.

Water mark, 1816.

Written on margin, by Turner—"Beginning for Dear Fawkes of Farnley."

Study for drawing with this title in possession of F. H. Fawkes, Esq., Farnley..

O. Scene on moors.

$11 \times 15\frac{1}{2}$. Water colour.

Probably a Yorkshire subject.

P. Three colour beginnings.

$13 \times 17\frac{1}{2}$. Water colour.

Water mark, 1816.

Only faint indications of the difference between sky and land.

Q. Castle in middle distance.

About $19\frac{3}{4} \times 15\frac{1}{4}$. Water colour.

Water mark, 1813.

Possibly an Italian subject ; about 1820.

R. The Rainbow.

$13\frac{1}{2} \times 19\frac{1}{4}$. Water colour.

Water mark, 1816.

S. A rocky island : Storm.

About $12 \times 19\frac{1}{4}$. Water colour ; some gouache.

Possibly Capri.

T. Group of ruined antique buildings.

About 9×13 . Water colour.

Water mark, 1814.

Possibly study for Allason's "Antiquities of Pola."

U. The Sibyl's Temple, Tivoli.

About $19\frac{1}{2} \times 15\frac{1}{4}$. Water colour.

Water mark, 1813.

I know of no finished drawing of this design.

V. Winding river (1).

About $15\frac{1}{4} \times 19$. Water colour.

Water mark, 1814.

Possibly study for "Crook of Lune."

W. Winding river (2).

About 15×19 . Water colour.

Water mark, 1814.

Same subject as previous drawing but different arrangement of colour, also different atmospheric effect.

X. An Italian scene : Evening.

$13\frac{1}{2} \times 16\frac{1}{8}$. Water colour.

Y. Lighthouse against a stormy sky.

$14\frac{1}{4} \times 23$. Water colour.

Z. Ruins of an amphitheatre.

$16\frac{1}{2} \times 25\frac{1}{2}$. Water colour.

(28 drawings.)

1820* (AET. 45.)

CXCVII.—COLOUR BEGINNINGS, 1802-1820 (2).**A. Classical Composition.**

$26\frac{1}{2} \times 39\frac{1}{2}$. Water colour.

Water mark, J. Whatman, 1811.

B.—View from Richmond Hill.

$7\frac{1}{2} \times 10\frac{1}{2}$. Water colour.

Abt. 1815. Lent to V. & A. Museum. 1895-1908.

C. Study of sky.

$7 \times 10\frac{3}{4}$. Water colour.

About 1816.

Exhibited Drawings, No. 719, N.G.

D. Study at sea.

About $9\frac{1}{4} \times 11\frac{1}{2}$. Water colour.

Exhibited Drawings, No. 756, N.G.

E. Naples.

$10\frac{1}{8} \times 14\frac{1}{2}$. Water colour.

3rd Loan Collection, No. 87.

F. Storm clouds : Sunset.

$9\frac{1}{2} \times 13\frac{1}{4}$. Water colour.

Water mark, "J. Whatman. 1814."

G. The rainbow.

$10\frac{1}{8} \times 16\frac{1}{4}$. Water colour.

H. Richmond. Yorks.

$15\frac{1}{4} \times 19$. Water colour. Based on earlier drawing of same subject, XXXVI, v.

Water mark, "J. Whatman. 1814."

I. Study for "Crook of Lune."

$16\frac{1}{2} \times 20\frac{3}{4}$. Water colour.

Water mark, "J. Whatman. 1814."

Cf. CXLV, 70, sq.

J. Study for "Hastings : Deep Sea Fishing."

23×28 . Water colour.

Water mark, "J. Whatman. 1812."

K. Another study for "Hastings : Deep Sea Fishing."

23×28 . Water colour.

Water mark, "J. Whatman. 1812."

L. Plumpton Rocks, near Harrogate (?).

$16\frac{1}{4} \times 20$. Water colour.

M. Studies for a sea-piece, &c.

$13\frac{1}{4} \times 21\frac{1}{2}$. Water colour.

N. Study for the Whitaker "Richmond, Yorks."

$15\frac{1}{4} \times 19$. Water colour.

The finished drawing was given by Mr. Ruskin to the Fitzwilliam Museum, Cambridge.

Water mark, "J. Whatman. 1814."

O. River scene. Study for another Richmondshire subject.

15 $\frac{1}{4}$ × 19. Water colour.

Water mark, "J. Whatman. 1814."

P. Study for drawing of "Hilton Castle."

11 $\frac{7}{8}$ × 19. Water colour.

See Surtees' "History of the County of Durham"; also the pencil sketch on which this drawing is based, "Raby" Sketch Book (CLVI), p. 10.

(16 drawings.)

1821* (AET. 46.)

CXC VIII.—FOLKESTONE SKETCH BOOK.

SCHEDULE No. 353.

Sketch book, bound in boards, with brown leather back, and one clasp broken.

Turner's label on back, "121 —."

Executor's endorsement, "No. 353. Contains 81 leaves in pencil on both sides.

(Sgd.) C. Turner."

Water mark—"T. Edmonds, 1819."

Size of page—4 $\frac{1}{2}$ × 7 $\frac{1}{2}$.

On the inside of one of the covers, four rough sketches of a town beside a river; on inside of other cover, part of an interior of a church (?); also written in pencil:—

"Wagman—Portrait of Mrs. F."†

Written in ink on last leaf of book (No. 91a) the following, not I think in Turner's handwriting:—

"Copy rec^d &c.

Rec^d 3^d Apl. 1821 of Mr. Isaac Hodgson, by Draft on Messrs. Barclay & Co. dated this day, the sum of £36 .. 15—being for one years rent of 2 Houses Nos. 7 & 8 New Gravel Lane, Wapping, in Middlesex, and now in his occupation under a Lease dated 12 Sep: 1815 from Mess^{rs} Marshall and Harpur & which became due to me at Lady day last.

P^d (? sgd.) J. M. W. Turner.

£36 .. 15 —

Deduct Church Rate }
for the year 1820 } 1

35 .. 15 .. rec^d "

† (Probably Mrs. Fawkes.) I believe Wagman was a portrait painter working in Yorkshire about this time.

- Page 1. A church. "*St Justs (?) Ch. (?) Ox.*" (Part of leaf torn.)
- " 1a. Distant view of town.
- " 2. Town in distance. (Distant view of Oxford.)
- " 2a. *Sunningwell* (?).
- " 3. Cliffs on coast. Probably near Folkestone or Dover.
- " 4. Blank.
- " 4a. Cliffs. Probably southern coast of Kent.
- " 5. Road, with town in distance. (? Oxford.)
- " 5a. Road over cliffs; Probably between Folkestone and Dover.
- " 6a.-7. Bend of Medway, with Rochester Castle.
- " 7a. Road, with Rochester Castle and bridge in middle distance.
- " 8. A lighthouse on cliff. (? South Foreland.)
- " 8a. } Bend of Medway, at Rochester. "*Staines*" (?) in
- " 9. } distance.
- " 9a. A similar view with trees in foreground.
- " 10. The windmills opposite Rochester.
- " 10a. Lighthouse on cliff.
- " 11. Blank.
- " 12. A church. "*Rd. Georges-Boot (?)*."
- " 13-14. Blank.
- " 14a. Cliffs near Folkestone.
- " 15. Lighthouse on cliff.
- " 16. Blank.
- " 16a. Sandgate Castle.
- " 17. Several sketches of "*Sunningwell*" (?).
- " 17a. Folkestone Church and Harbour. *See* Water Colour engraved in "*Southern Coast*" & published 24 February, 1826.)
- " 18-19. Blank.
- " 19a. A blasted oak.
- " 20. Trees, with castle in middle distance.
- " 20a. The coast near Folkestone.
- " 21. Cliffs near Folkestone.
- " 21a. Do.
- " 22. Blank.
- " 22a. Cliffs on Kent coast, with houses and distant view of "*Deal*" (?).
- " 23. Cliffs.
- " 23a. } Rochester or Dover Castle (?).
- " 24. }
- " 24a. Folkestone Church and Harbour. *See* Water Colour engraved in "*Southern Coast*;" also p. 17a.
- " 25. Coast near Folkestone.
- " 26-27. Blank.
- " 27a. Folkestone church. *See* pp. 24a and 17a.
- " 28. Folkestone Harbour and Church, from the east.
- " 28a. Church and other buildings on coast.
- " 29. On the coast.
- " 29a. } Dover or Rochester Castle (?).
- " 30. }
- " 30a. Fishing boats, houses, &c., on coast.

- Page 31. Figures, &c., on coast.
- „ 31a. Scene at Folkestone.
- „ 32. Line of cliffs.
- „ 33. Sailing vessels off coast.
- „ 33a. Cliffs on coast.
- „ 34. Do.
- „ 34a. Do. , at the “*South Foreland*”; also view inland.
- „ 35. Rocks.
- „ 35a. Houses on cliff.
- „ 36. Buildings on cliff.
- „ 37. Blank.
- „ 37a. Sandgate Castle, from Folkestone.
- „ 38. Sandgate (?); and Folkestone.
- „ 38a. Cliff on coast.
- „ 39. Blank.
- „ 39a. Sailing vessels. “*Tan Sail*.”
- „ 40. Do.
- „ 40a. Sandgate.
- „ 41. Do.
- „ 42-43. Blank.
- „ 44. Looking along coast from Folkestone towards Dungeness; Sandgate Castle near foreground.
- „ 45. Blank.
- „ 45a. } Sketches at Dover.
- „ 46. }
- „ 46a. Rocky headland.
- „ 47. Sandgate, looking towards Folkestone.
- „ 47a. Dover Castle.
- „ 48. Clouds obscuring the sun.
- „ 48a. } Dover Castle.
- „ 49. }
- „ 50-52. Blank.
- „ 52a. Cliffs, near Folkestone.
- „ 53. Houses and cliffs.
- „ 54. House, &c., on cliffs.
- „ 55. “*Calshot*” Castle and “*Hurst*” Castle.
- „ 55a. } Views of English and French coast, from the
- „ 56. } Channel—
 “*Cantifer*” (Cap d’Antifer), “*Cape Antonio*,”
 “*Stromboli*” (?), “*Lizard*. N.W.,” “*N.E.*,” “*Rame Head* (?),” “*Anchor or Mavigassy Bay*” (Mevagissy, in Cornwall), “*Prawle and Start*” (Points),
 “*E.N.E.*,” “*S.S.E. Ushant*,” “*Start Point*,”
 “*W.S.W.*”
- „ 56a. “*Stoke Point*,” “*Burr Island*,” “*Bolt Head, E.S.E.*,”
 “*Tail (Bolt Tail) N.N.W.* 4 or 5.”
- „ 57. “*Beachy Head*,” “*Portland Bill*,” “*W.N.W.*,” “*Rame Head*,” “*Bolt Tail*,” “*Yealm River*,” “*Mewstone*,”
 “*Needles Z*,” “*St. Albans Head*,” “*Peveril Point*,”
 “*Swanage Bay*,” “*Bolt Hd.*,” “*Prawle Point*.”
- „ 57a. Sandgate, with Castle.
- „ 58. Between Sandgate and Hythe.
- „ 58a. } Rochester, with bend of the Medway.
- „ 59. }

- Page 59a. Martello towers on coast, near Hythe.
- „ 60. Coast, near Hythe.
- „ 60a. Buildings on cliff.
- „ 61. On coast.
- „ 61a. Rocky coast.
- „ 62. Blank.
- „ 62a. Buildings, with hill beyond.
- „ 63. Blank.
- „ 63a. Lighthouse on cliff. (Probably at South Foreland.)
- „ 64. “*St. Margarets*” Bay, near Dover.
- „ 64a. St. Mary’s Church, Dover.
- „ 65. Rocks on coast. (Part of leaf torn away.)
- „ 65a. Do.
- „ 66. Do.
- „ 66a. Houses and rocks on coast.
- „ 67. On coast. “*Boy with fishing rod* (?)”
- „ 67a. Lighthouse, &c.
- „ 68. Blank.
- „ 68a. At Dover.
- „ 69. Lighthouse.
- „ 69a. Buildings on cliff.
- „ 70. At “*South Foreland*.”
- „ 70a. Do.
- „ Leaf torn out.
- „ 71. At “*South Foreland*.”
- „ 71a. } Coast, near Dover.
- „ 72. }
- „ 73. Blank.
- „ 73a. On coast.
- „ 74. Do.
- „ 75. Blank.
- „ 75a. Near Dover.
- „ 76-77. Blank.
- „ 77a. Several views of coast, from the Channel. “*Gontat*” (?).
- „ 78. Blank.
- „ 78a. Views of French coast, from the Channel. “*Cliff*,”
“*S.E.I.E.*,” “*E.N.E.*,” “*S.S.W.*”
- „ 79. “*South Foreland*,” &c., from the Channel.
- „ 79a. } The Medway, at Rochester.
- „ 80. }
- „ 80a. “*Start*” Point,” “*N.E.N.*,” “*Bolt Head*,” “*W.S.W.*,”
“ *W.N.*,” “*S. Foreland. E.N.E.*”
- „ 81. The Medway, at Rochester.
- „ 81a. Do.
- „ 82. Folkestone.
- „ 82a. A nobleman’s seat.
- „ 83. Do.
- „ 83a. The Medway, at Rochester.
- „ 84. A seat.
- „ 85-86. Blank.
- „ 86a. A bay, with headland.
- „ 87. Cliffs.
- „ 87a. Town in mid-distance. (? Oxford.)
- „ 88. Do. do. “*Ox.*”
- „ 88a. Vessels at sea.

- Page 89. Blank.
 „ 89a. Vessels at sea.
 „ 90. Various figures.
 „ 90a. “*Cape Le Ferne, Houghall*” (?).
 „ 91. Sandgate Castle.
 „ 91a. (*See above.*)

(81 leaves drawn on.)

Note.—For other sketches connected with continuation of “Southern Coast” (and possibly made at the same time as these “Folkestone” sketches) *see* “Hastings” and “Hastings to Margate” Sketch Books (CXXXIX and CXL).

1821* (AET. 46).

CXCIX.—“MEDWAY” SKETCH BOOK.

SCHEDULE No. 345.

Sketch book, bound in boards, with brown leather back and one brass clasp.

Turner's label on back—“80. *Medway.*”

Executor's endorsement—“No. 345. Contains 61 leaves in pencil. (Sgd.) C. Turner.”

Water mark, R. Barnard, 1820.

Size of page, $4\frac{1}{2} \times 7\frac{1}{2}$.

Mr. Ruskin's endorsement on wrapper—“345. Book of Studies of Shipping.”

On inside of covers, several slight views; also a stern of a ship of the line, &c.

- | | | |
|------|------|---|
| Page | 1. | Towers of a castle in mid-distance, &c. |
| „ | 1a. | Side view of battleships. |
| „ | 2. | Ships. |
| „ | 2a. | } Vessels, &c., on the Medway. |
| „ | 3. | |
| „ | 3a. | } Banks of Medway. |
| „ | 4. | |
| „ | 4a. | Groups of ships. |
| „ | 5. | Do. |
| „ | 5a. | } Do. |
| „ | 6. | |
| „ | 7. | Ship of the line, distant view of Rochester, &c. |
| „ | 7a. | Commencement of sketch. |
| „ | 8. | Ships on the Medway. |
| „ | 8a. | Ships.—“15 <i>Lower Deck Port Loops</i> (?)” |
| „ | 9. | Three views of the stern of a battleship. |
| „ | 10. | } Hulks on Medway. |
| „ | 11. | |
| „ | 11a. | } Vessels on the Medway, with “ <i>Sheerness</i> ” in distance. |
| „ | 12. | |
| „ | 12a. | Vessels, with buildings on river bank. |
| „ | 13. | Group of vessels. |

- Page 14. Blank.
- „ 14a. } Ships on Medway, with town beyond.—“*Silver (?)*
 „ 15. } *sky and light in tone.*”
- „ 16. Ships on Medway.
- „ 16a. } Ships, &c., at Castle Upnor.
- „ 17. }
- „ 17a. } Rochester Castle and Bridge from the river, &c.
- „ 18. }
- „ 18a. } Shipping, &c., at Rochester. *See Water Colour*
 „ 19. } (420 N.G.) engraved in “*River Scenery*,” and
 published 1 January, 1824.
- „ 19a. At Chatham.
- „ 20. At Rochester.
- „ 20a. Do.
- „ 21. Do.
- „ 21a. } At Chatham.
- „ 22. }
- „ 22a. } Do.
- „ 23. }
- „ 23a. Castle Upnor.
- „ 24. Boats, &c., on the river off Chatham.
- „ 25–27. Blank.
- „ 27a. } The Medway at Rochester.
- „ 28. }
- „ 29–32. Blank.
- „ 32a. } Details of ships.
- „ 33. }
- „ 33a. Banks of Medway.
- „ 34. Castle Upnor.—“*Tower (?) Hill.*”
- „ 34a. Study of “*Fore Sail Brace, M. Stay.*”
- „ 35. Studies of “*Brace*,” “*Brace, M. Missen*,” &c.
- „ 35a. Details of Mast, &c.—“*M. Top G.*”
- „ 36a. Uniform of Marine, an officer’s cocked hat, a port-hole
 with mouth of guns protruding, &c.
- „ 37. Blank.
- „ 37a. Uniform of “*Mid*” (-shipman), “*Lieut*” (-enant) and
 “*Captain.*”—“*Capt. the same—two epaulettes, but*
on wh. collar.”
- „ 38. Blank.
- „ 38a. Details of sails, &c.—“*Clue Gaunts*,” “*Stub Line*,”
 “*Fore Stay*,” &c.
- „ 39. Blank.
- „ 39a. Details of rigging.
- „ 40. Blank.
- „ 40a. } Profile of bows of ship of line.
- „ 41. }
- „ 41a. } Do.
- „ 42. }
- „ 42a. Details of rigging.
- „ 43. Do. ; also group of vessels.
- „ 43a. Ship of the line.
- „ 44. Do.
- „ 44a. } Hulks on the Medway.
- „ 45. }

- Page 45a. A hulk. *See* Water Colour of "The Medway" (376 N.G.), engraved and published "River Scenery."
- „ 46. On the Medway.
- „ 46a. Hulks, &c., on the Medway.
- „ 47. Blank.
- „ 47a. On the river, at Chatham.
- „ 48. Do.
- „ 49-50. Blank.
- „ 51. Wooden hulk.
- „ 51a. } Scenes on the Medway.
- „ 52. }
- „ 53-54. Blank. (P. 54 partly torn.)
- „ 55. Scenes on the river.
- „ 55a. } On banks of river.
- „ 56a. }
- „ 57. Blank.
- „ 57a. Scene on River.
- „ 58. Blank.
- „ 58a. Scene on river.
- „ 59. Scenes on river off Rochester.
- „ 60-69. Blank.
- „ 70. On banks of Medway.—"Quarry" and "Bayldon" (?).
- „ 70a. Bridge, with houses on side of river.
- „ 71-74. Blank.
- „ 75. Vessels, &c., on river.
- „ 75a. Vessels, &c.
- „ 76. Vessels firing.
- „ 76a. Scenes on river.
- „ 77. Hulks on Medway.
- „ 77a. Ship of line ; three-quarter back view.
- „ 78. Scenes on river.
- „ 78a. Detail of bowsprit.
- „ 79. Details of ships of line.
- „ 79a. } Group of vessels.
- „ 80. }
- „ 80a. Hulks.
- „ 81. Beginnings of a sketch. (Leaf partly torn.)
- „ 82. Ship of line ; profile.
- „ 83. Details of rigging.
- „ 84-85. Blank.
- „ 85a. Scenes on river.
- „ 86. Do.
- „ 86a. Views of "Queensboro'."
- „ 87. Blank.
- „ 87a. } The Medway at Castle Upnor.
- „ 88. }
- „ 88a. Boats.
- „ 89. Banks of the Medway.
- „ 89a. Boats on the Medway.
- „ 90. Rochester Castle.
- „ 90a. Scenes on Medway.—Distant river—"Warm Blue";
Notes on Clouds—"Cold," "Wrm. Yellow Clouds,"
"Rain with Colour along its edge,"
"Rain in shade."

(66 leaves drawn on.)

1822 (AET. 47).

CC.—“KING'S VISIT TO SCOTLAND” SKETCH BOOK.

SCHEDULE No. 158.

Sketch book, bound in boards, with brown leather back, and one clasp, broken.

Turner's label on back—“87. *Scotland. King's Visit.*”

Mr. Ruskin's endorsement on wrapper—“158. Visit to Edinburgh by sea. Coast views there and back. King's reception, &c. Many interesting outlines of Edinburgh.”

Water mark, “A Lee. 1819.”

Size of page, $4\frac{1}{2} \times 7\frac{1}{2}$.

On inside of both covers, a number of slight sketches, also—“*Elnworthy* (?) , *Anderson Buildings*,” and “*Mrs. Evesham* (?) 37 *St. James' Place*. . . .”

- | | | |
|------|------|--|
| Page | 1. | Study of clouds. |
| „ | 1a. | Views of the Suffolk coast from the sea. “ <i>Orford Castle</i> ,” “ <i>Orford</i> ,” “ <i>Aldbro</i> ,” “ <i>Southwold</i> .” |
| „ | 2. | “ <i>Southwold</i> ,” “ <i>Lowestoft</i> ,” “ <i>Yarmouth</i> .” Exhibited Drawings, No. 438d, N.G. |
| „ | 2a. | “ <i>Yarmouth Roads</i> ,” “ <i>Cromer</i> ,” and “ <i>Hapsburg</i> ” (Happisburgh); also sunset. Reverse of 438d, N.G. |
| „ | 3. | Memoranda of sunrise. Exhibited Drawings, No. 438c, N.G.; engraved in “ <i>Modern Painters</i> ,” vol. 5 (pt. viii., chap. 4, sec. 7). |
| | | Also, an outline of “ <i>Spurn Point</i> .” |
| „ | 3a. | “ <i>Scarborough</i> ,” “ <i>Flamborough Head</i> ,” “ <i>Robin Hood's Bay</i> .” Reverse of 438c, N.G. |
| „ | 4. | A frigate; side view. “ <i>White Masts</i> .” |
| „ | 4a. | Five views of “ <i>Holy Island</i> ,” from the sea. |
| „ | 5. | “ <i>Fast Castle</i> ,” the “ <i>Bass</i> ” Rock, “ <i>Tantallon</i> .” |
| „ | 5a. | Harbour scene. “ <i>Blue Boat</i> .” |
| „ | 6. | Harbour scene; vessels beflagged. Also details of “ <i>Royal Curtain</i> .” |
| „ | 6a. | Shipping. |
| „ | 7. | Do. |
| „ | 7a. | “ <i>Dirlston</i> ,” “ <i>Bass</i> ” Rock, and “ <i>May</i> ” (?). |
| „ | 8. | Sailing vessels on rocky coast. |
| „ | 8a. | Group of figures. “. . . <i>Scotch Porter</i> (?) <i>reading a Newspaper</i> .” |
| „ | 9. | Blank. |
| „ | 9a. | Distant view of Edinburgh, &c. |
| „ | 10. | Blank. |
| „ | 10a. | Vessels passing a lighthouse on a rocky coast. |
| „ | 11. | Edinburgh Castle (?) in distance. |

- Page 12-22. Blank.
- „ 22a. A slight sketch.
- „ 23-24. Blank.
- „ 24a. Group of figures.
- „ 25. Blank.
- „ 25a. A ceremony. “*Duke of A.*”
- „ 26. Blank.
- „ 26a. Figures seen from above.
- „ 27. Blank.
- „ 27a. Figures.
- „ 28. Blank.
- „ 28a. Figures.
- „ 29. Do.
- „ 30-31. Blank.
- „ 32. Interior of a building.
- „ 32a. Architectural details; interior of St. Giles’.
- „ 33. Do. do. also a view on Calton Hill (?).
- „ 33a. Interior of St. Giles’ Cathedral.
- „ 34. Do. do.
- „ 34a. } On the Clyde.
- „ 35. }
- „ 35a. } Edinburgh from Calton Hill, and other sketches.
- „ 36. }
- „ 36a. Procession, or ceremony, seen from above. On right—
“*Lothian Highlanders,*” and “*Scots Grays.*”
- „ 37. Holyrood Palace and Church.
- „ 37a. } View of Edinburgh from Corstorphin Hill.
- „ 38. }
- „ 38a. View of Holyrood, &c., from “*Sailors’ Platform.*”
- „ 39. Blank.
- „ 39a. } A street, with view of the Forth beyond.
- „ 40. }
- „ 40a. } View of Edinburgh, from St. Anthony’s Chapel—
- „ 41. } *17 windows, 8 attics, &c.*” (probably referring to
Holyrood); also “*Caroline Park,*” &c.
- „ 41a. } Various buildings; also a view of Princes Street.
- „ 42. }
- „ 42a. A building, with flag flying.
- „ 43. Distant hills.
- „ 44. Blank.
- „ 44a. Sketches and descriptions of costumes.
- „ 45. Sketches and descriptions of Highlanders’ bonnets,
shields, dirks, &c.
- „ 45a. Groups of mendicants or peasants; also distant view of
Firth of Forth, &c.
- „ 46. Blank.
- „ 46a. } An interior, with a crowd of figures.
- „ 47. }
- „ 47a. Distant hills.
- „ 48. Interior, with figures.
- „ 48a. Shipping in Leith Harbour.
- „ 49. Blank.
- „ 49a. Details of ships.
- „ 50. Blank.

- Page 50*a*. Vessels at anchor.
- „ 51. Vessels.
- „ 51*a*. Shipping in the Forth.
- „ 52. Ruins of Barnboughe Castle, near Queensferry, with
“*Ben Lomond*” in distance.
- „ 52*a*. Groups of shipping.
- „ 53. Shipping on the Forth.—“*Rex (?) near Barnboughe.*”
- „ 53*a*. } Port Edgar.
- „ 54. }
- „ 54*a*. } Birds’ eye view of the Canongate, Edinburgh, with
- „ 55. } St. Giles’ Cathedral on the right.
- „ 55*a*. A flag fixed on roof of building.
- „ 56. Group of figures.
- „ 56*a*. } Birds’ eye view of the Canongate.
- „ 57. }
- „ 57*a*. Troops drawn up in a square, or courtyard.—A line of
cavalry, “*Navy officers,*” “*Clergy,*” “*Place for*
“*Carriages,*” “*Scarlet Platform,*” &c.
- „ 58. Blank.
- „ 58*a*. Reception of George IV.—“*Custom House Key. The*
“*Authorities in Blue and White Gowns. Red flags*
“*and Gold . . . ,*” &c.
- „ 59. House, &c., at “*Granton.*”—“*Admiral’s Barge. Green*
“*White . . . and with a red flag. Rowers in*
“*white jackets and Blue. The Ship boat with a*
“*. . . only.*”
- „ 59*a*. } Edinburgh, with Calton Hill, North Bridge, and
- „ 60. } St. Giles’, from one of the ramparts of Holyrood
Palace.
- „ 60*a*. } View of Edinburgh.
- „ 61. }
- „ 61*a*. } Vessels, &c., on the Forth.
- „ 62. }
- „ 62*a*. } View of Edinburgh, from Leith; also shipping on
- „ 63. } the Forth.
- „ 64. Vessels firing salutes.
- „ 64*a*. } The Royal Squadron at anchor.
- „ 65. }
- „ 66. Do. do.
- „ 66*a*. Scene in harbour.—“*Red Standard,*” “*Midlothian*
“*Corps.*”
- „ 67. Vessels.
- „ 67*a*. Shipping.
- „ 68. Do.
- „ 68*a*. Do.
- „ 69. Do.
- „ 69*a*. Do.
- „ 70. Do.
- „ 70*a*. Do.
- „ 71. Do.
- „ 71*a*. Do.
- „ 72. Do. —“*Forts black,*” “*Green oar,*” “*White*
“*Bottom,*” “*Green Wall,*” &c.

- Page 72a. Shipping.
 „ 73. Do.
 „ 73a. Do.
 „ 74. Blank.
 „ 75. Shipping.
 „ 75a. } Do.
 „ 76. }
 „ 76a. Houses, view, &c.
 „ 77. Shipping.
 „ 77a. Views of Edinburgh, &c.
 „ 78. In the Firth of Forth.
 „ 78a. The Bass Rock.
 „ 79. The Bass Rock. *See* Engraving in Scott's "Provincial Antiquities," published May 1, 1826.
 „ 79a. The Bass Rock.
 „ 80. Views.
 „ 80a. Rocks on coast.
 „ 81. Do.
 „ 81a. Do. "Barracks" in distance.
 „ 82. Ships sailing past Bamborough Castle.
 „ 82a. Bamborough Castle and coast.
 „ 83. Views of coast line. "*Dunstanborough Castle*," &c.
 „ 83a. Do. , mouth of "*Tees*," "*Whitby*," &c.
 „ 84. Off "*Scarborough*" and "*Whitby*." *See* Water Colour of Whitby (170 N.G.), engraved by Lupton, and published, in "*Ports of England*," 1 April, 1826.
 „ 84a. Roadway, with sheep.
 „ 85. Landscape, with figures.
 „ 85a. Landscapes.
 „ 86. View on Yorkshire Coast.—"*Bamboro'*," &c.
 „ 86a. Landscapes, with trees.
 „ 87. "*Robin Hood's Bay*," "*Whitby*," &c.
 „ 87a. Landscape, with bridge.
 „ 88. Three sketches of shipping at sea and three of coast line; also sketch of a duck.—"*Musgrave*," Exhibited drawings, No. 438*b*, N.G.
 „ 88a. Sketches of clouds; also a castle seen through trees. Reverse of 438*b*, N.G.
 „ 89. Landscapes, with trees.
 „ 89a. Landscape, with bay, with castle and rocks in mid-distance.
 „ 90. A mill wheel.
 „ 90a. Landscape, with bridge, &c., in mid-distance.
 „ 91. Studies of sky, at sea.
 „ 91a. Shipping off "*Leith*."

(77 leaves drawn on.)

1822 (AET. 47).

CCI.—“KING AT EDINBURGH” SKETCH BOOK.

SCHEDULE No. 311.

Sketch book, bound in boards, mottled, with brown leather back and one clasp, broken.

Turner's label on back, “87. *King at Edinb.*”

Executors' endorsement :—“No. 311. Contains 6 leaves in pencil.

(Sgd.) H. S. Trimmer.
C. Turner.”

Mr. Ruskin's endorsement :—“311. Of no value.”

Water mark, “R. Barnard, 1820.”

Size of page, $4\frac{3}{8} \times 7\frac{3}{8}$.

Inside of one cover, a slight sketch of a group of figures, and the words, “*Guinea Collectors.*”

Page 1. Shipping scene. Probably arrival of Royal Squadron at Leith.

„ 2-38. Blank.

„ 38. Shipping on river.

„ 39. Blank.

„ 39a. River scene.

„ 40. Two groups of figures.

„ 40a. Boat on river with figure in it.

„ 41-42. Blank.

„ 42a. Banks of river.

„ 43. Blank.

„ 44. Two Scotch bonnets in pen and ink—“*Tartan*” and “*Red*”; also design for a picture of a crowd of figures engaged in some ceremony, and two rows of designs for a series of pictures, subjects unknown; all in pencil.

Continued across inside of end cover.

(6 leaves drawn on.)

1822-1823* (AET. 47-48).

CCII.—PORTS OF ENGLAND SKETCH BOOK.

SCHEDULE NO. 149.

Sketch book, bound in mottled red cover with dark green corners and back; one brass clasp, broken.

Turner's label on back—"108 ——".

Water mark—"J. Whatman, 1815."

Size of page— $7 \times 10\frac{1}{2}$.

On inside of one of the covers, two slight groups of figures.

- | | | |
|------|--------|--|
| Page | 1. | View across country, with river in foreground. Water colour. |
| „ | 2. | Sea-piece, with castle on white cliffs in distance. Water colour. |
| | | (Two or three pages cut out.) |
| „ | 3. | Sea-piece. Monochrome wash. |
| „ | 4. | Sea-piece. Water colour. |
| „ | 5. | Sea-piece, with sailing boat. Water colour. |
| „ | 6. | Harbour, with vessels. Water colour. |
| „ | 7. | Evening. Water colour. |
| „ | 8. | Sea-piece, with land in distance. Water colour. |
| „ | 9. | Sea-piece and stormy sky. Monochrome wash. |
| „ | 10. | Castle on sea coast. Monochrome wash. |
| „ | 11. | Castle on cliff in mid-distance. Water colour. |
| „ | 12. | Castle and other buildings on cliff. Water colour. |
| | | (One leaf cut out.) |
| „ | 13. | Castle on cliff. Water colour. |
| „ | 14. | Dover, from the sea. Colour design for drawing of Dover (418, N.G.), engraved by Lupton for "Ports of England," and published 1 May, 1827. |
| | | (Two leaves cut out.) |
| „ | 15. | Landscape, with buildings. Water colour. |
| „ | 16. | Sketch of sands, with shipping, &c., seen from cliffs. Possibly a view of Hastings. Water colour. |
| | | (One leaf cut out.) |
| „ | 17. | Storm at sea. Water colour. |
| „ | 18. | View of Scarborough. Water colour. Possibly a colour design for drawing of this subject (135, N.G.) (engraved) by Lupton for "Ports of England." |
| | | (One leaf cut out.) |
| „ | 19. | Group of buildings, &c. Pencil. |
| „ | 20. | Boat taking in sail. Possibly a colour design for "Mouth of Humber" (Plate 3, "River Scenery"). |
| „ | 21. | Colour design for a picture. Water colour. |
| „ | 22. | Avenue of trees, with castle in distance. Water colour. |
| „ | 23. | Study of clouds. Water colour. |
| „ | 24-25. | Blank. |
| „ | 25a. | Study for a picture. Pencil. |
| „ | 26. | Blank. |

| | | |
|-----------|-------------------------------------|---------|
| Page 26a. | Studies for classical compositions. | Pencil. |
| " 27. | Blank. | |
| " 27a. | Studies for classical compositions. | Pencil. |
| " 28. | Blank. | |
| " 28a. | Studies for classical compositions. | Pencil. |
| " 29. | Blank. | |
| " 29a. | Studies for classical compositions. | Pencil. |
| " 30. | Blank. | |
| " 30a. | Studies for classical compositions. | Pencil. |
| " 31. | Blank. | |
| " 31a. | Studies for classical compositions. | Pencil. |

(30 leaves drawn on.)

1822-1823* (AET. 47-48).

CCIII.—MISCELLANEOUS.

A. Portsmouth harbour.

$6\frac{1}{2} \times 9\frac{3}{4}$. Colour study for water colour of this subject (379, N.G.), engraved by Lupton for "Ports of England," and published 1 May, 1828.

Reverse. Colour study for another seaport subject.

B. Cliffs, from the sea.

$7\frac{1}{8} \times 9$. Water colour.

Water mark, "1815."

C. Folkestone.

$10 \times 8\frac{1}{2}$. Water colour.

1st Loan Collection, No. 31.

D. "Folkestone."

$4\frac{3}{4} \times 8\frac{1}{4}$. Pencil. Has been traced with sharp point.

Written in margin—"The Cliff too high," "Cliff. Grass and Dark Colour and Loam," "Keep these houses less"; also "Dover, Folkestone, Lulworth, St. Maves, Black Gang."

This design differs from that engraved in "Southern Coast"; it resembles somewhat the drawing in the Dublin National Gallery (Vaughan Bequest), No. 2415.

E. Lowering sail in a squall.

About $4\frac{1}{4} \times 8$. Pencil.

Possibly a study for "Mouth of Humber" (378, N.G.), and Plate 3, "River Scenery," published September 1, 1825. Oxford Loan Collection (144a-158), as "Boats, various."

F. Mainsail against rope.

About $4\frac{1}{2} \times 8$. Pencil.

Oxford, 144b-153.

Possibly another study for "Mouth of Humber."

G. Fishing boat lowering mainsail.

About $4\frac{1}{2} \times 8$. Pencil.

Possibly another study for "Mouth of Humber."

H. Boats in a squall.

About $4\frac{1}{2} \times 8$. Pencil.

Possibly another study for "Mouth of Humber."

I. A storm off the coast.

About $3\frac{1}{8} \times 7\frac{1}{2}$. Pencil.

Oxford Loan Collection, Nos. 143a-154, as "Sailing boats and ship of line."

Possibly a study for "Sheerness" (380, N.G.), engraved by Lupton in "Ports of England."

J. George IV. in Scotland.

About $6\frac{3}{4} \times 11\frac{3}{4}$. Pencil.

Harbour scene. Arrival or departure ceremony.

Drawn on two pieces of paper fastened together with sealing wax.

K. River scene (1).

$9 \times 7\frac{3}{8}$. Monochrome wash.

Possibly Yorkshire. One of a series all drawn in wash and on paper of same size and quality, with gilt edges on three sides.

Water mark,—“C. Wilmot, 1822.”

L. River scene (2).

Slight pencil drawing on back.

M. River scene (3).

1st Loan Collection, No. 52.

N. River scene (4).

Oxford Loan Collection (168-138), described as "Junction of Greta and Tees, Mortham Tower. Sepia."

O. River scene (5).

2nd Loan Collection, No. 53.

Water mark,—“C. Wilmot, 1822.”

(15 drawings.)

1823-1824* (AET. 48-49).

CCIV.—“*RIVER*” SKETCH BOOK.

SCHEDULE No. 322.

Sketch book, bound in mottled boards, with brown leather back and one clasp, broken.

Turner's label on back, “88 *River*.”

Executor's endorsement, “No. 322. Contains 25 leaves in pencil and chalk.

(Sgd.) C. Turner.”

Water mark,—“R. Barnard, 1820.”

Size of page, $4\frac{3}{8} \times 7\frac{3}{8}$.

Mr. Ruskin's endorsement on wrapper, “322. Materials for first steamer on Thames. Some fine compositions of slight trees.” (Not in Mr. Ruskin's handwriting.)

On inside of both covers, various slight pencil sketches of river scenery, &c.

- Page 1. Five studies of skies.
 „ 1a Three designs for classical subjects.
 „ 2. Landscape with trees, studies of clouds, &c.
 „ 2a. } Landscape, with trees and building with classical
 „ 3. } portico in middle distance.
 „ 4. Study for classical composition.
 „ 5. Barges or (House boats).
 „ 6-7. Blank.
 „ 7a. Design for classical composition (“Possibly Dido directing equipment of fleet”).
 „ 8. Blank.
 „ 8a. Trees by the water-side.
 „ 9. River scene. Monochrome wash.
 „ 9a. Buildings on bank of river.
 „ 10. Blank.
 „ 11. A bridge. (Perhaps Kew Bridge.)
 „ 12. Blank.
 (Leaf torn out.)
 „ 13-15. Blank.
 (Leaf torn out.)
 „ 16-18. Blank.
 „ 18a. Moonrise.—“*Winsor Moon*” and “*Lead*” (colour of sky).
 „ 19-21. Blank.
 „ 22. Groups of figures, &c.
 „ 23-25. Blank.
 „ 25a. River scene, with figures and boats.
 „ 26. Clouds. (Part of leaf torn.)
 „ 26a. Two slight landscapes, and part of a single span of a bridge.

- Page 27. Three scenes on River. "*Hambleton (?) Lock*" (or Lodge).
 „ 28-29. Blank.
 „ 29a. Vessels off the Tower.
 „ 30. The Tower of London.
 „ 31. Blank.
 „ 31a. A backwater of the Thames.
 „ 32. Group of trees.
 „ 32a. Windsor Castle, from river.
 „ 33. "*Meadows—storm coming on.*"
 „ 33a. River scene, with stormy sky; also—
 „ 33a. } Tower of London, from the River.
 „ 34. }
 „ 34a. } The Tower, from the River; also various sketches of
 „ 35. } shipping.
 „ 35a. } The Shot Tower, and other sketches on the River.
 „ 36. }
 „ 36a. River scenes, and a study of clouds.
 „ 37. Blank.
 „ 38. Figures in a punt, or ferry.
 „ 38a. Landscape, with group of figures leaning against a wall.
 „ 39. "*Thunder and Lightning*"; also study for classical
 „ composition—" *Larmidon* " (?).
 „ 39a. Study of sky—" *Sky all grey*," &c.
 „ 40. Three designs for pictures. Chalk and wash.
 „ 40a. River scene. Chalk.
 „ 41. Blank.
 „ 41a. Three river scenes, and a study of sky.

(26 leaves drawn on.)

1823-1824* (AET. 48-49).

CCV.—OLD LONDON BRIDGE SKETCH BOOK.

SCHEDULE No. 244.

Small sketch book, bound in mottled boards, with brown leather back.

Turner's label on back—" 91. *London Bridge*."

Executors' endorsement—" No. 244. Containing 44 leaves, most in pencil and Indian ink.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark—" 1821."

Size of page, $3\frac{7}{8} \times 6\frac{3}{8}$.

Mr. Ruskin's endorsement on wrapper—" 244. London Bridge. Indian ink skies very interesting."
(Not in Mr. Ruskin's own handwriting.)

On inside of both covers, sketches of shipping and skies.

- Page 1. A crowd of figures, some struggling (probably sketch of Haydon's "Raising of Lazarus"); also various sketches at "Wapping."—"Mud Larks," "Green Pie,"—"Scotch Wharf."
- „ 1a. Studies of various plants, &c.—"Field Sorrel," "Dock," "Beggar's Bind," "Plantain," "Wild Grainsum," &c.
- „ 2. "Curious effect of Sunset at Twickenham"; also study of "Bryoniae."
- „ 2a. Sketch of clouds; also various arches of bridge.
- „ 3. Scenes on River; also Tower of St. Magnus, at London Bridge.
- „ 3a. Scenes and study of sky at Richmond—"Pagoda," and "Red fleecy," "Dun Brown," &c., clouds.
- „ 4. "Children digging a Sand-heap."
- „ 4a. Groups of "Old Eve and Lamb," and lambs, at "Richmond."
- „ 5. Tree, with broken branch; also a sky—"Beautiful."
- „ 5a. (See after p. 6.)
- „ 6. The following Royal Academy Accounts in ink:—

1819—

Salaries.

Officers 120 - 0 - 0

S' K of Lib. to 'Sc' 37 - 10

School of Paint. 50

Proff — 240

Life Vis^t 75 - 12 -

M. Mod — 11 - 15 - 6

Female — 16 - 8 - 6 119 - 9 - 3¹/₂

W. and Beer. 1 - 3 - 6

Incidental Ex. 14 - 9 - 9¹/₂

Housekeeper. 17 - 10.

Gratuity. 2 - 10. 21 - 0 - 0

Cranmer (?) 13 - 2 - 6 57 - 5 -

Sawyer (?) 13 - 2 - 6

Lowel. 10 0 - 0

... *Keeper Allowance* ... 10 - 10 —

Lady D. to Mid^s. *Incidental Ex. . . . H. 187*

Keeper. 40 20

S. 35 120. *Vaughan.* 40 - 14

I 25 *Allow to Porter* 7 - 16

Lib. 20 5 - 5

Allow. Sec. 37 - 10

..... 17 - 10 - 3 - 10 }
Cr. 13 - 2 - 6 } 57 - 5."
S. 13 - 2 - 6
L. 10

Page 5a.

"Midsummer to Michael".

| | | |
|--------------|----------------------|---------------------------|
| 40 | School of Painting.— | 33 - 12 - |
| 35 | Visitor Life. | 49 - 7 |
| 25 | M. Mod. | 8 — |
| 20 — 120 | F. M. | 7 - 9 |
| All. 37 - 10 | Wine and Beer | 1 - 2 |
| | Incident. Ex. | 18 - 10 - 3 $\frac{1}{2}$ |

To Vaughan for paying Pensions. £6 - 6 -

| | | |
|------------|------------|----------------------------|
| Porters C. | 13 - 2 - 6 | } 84 - 8 - 3 $\frac{1}{2}$ |
| Str. | 13 - 2 - 6 | |
| Lowel. | 10 - 0 - 0 | |
| Brown | 6 - 7 - 0 | |
| Freebn. H. | 17 - 10 | } 21 — |
| Gratuity. | 3 - 10 | |

| | | | |
|--------------|----------------|---------|------------|
| To Xmas. 19. | Genl. Assembly | 63 - 0 | } 121 - 10 |
| | Council | 58 - 10 | |
| | Professor A | 60. | |

| | | |
|------|----|-------|
| K. | 40 | } 120 |
| Sec. | 55 | |
| T. | 25 | |
| Lib. | 20 | |

Allow. 37 - 10 - Painting School 25 - 4 -

House H.

| | | |
|---------------|--------------------------|-------------------|
| 21 - 0 - 0 | Visitors Attendance Life | 50 - 8 |
| P. 13 - 2 - 6 | Man Mod — | 22 — |
| S 13 - 2 - 6 | F. M. | 95 " 8 " } 6 - 12 |
| L 10 - 0 - 0 | Wine & Beer | 2 - 5 |
| B 10 - 0 - 0 | Incidental | 13 - 15 - 8 |

67 - 5

15 Stra . . . Grat.

| | |
|---------|-------------|
| Vaughan | 30 |
| Exhibn. | 47 - 11 - 6 |

77 - 11 - 6

1823.

P . . . Ex. of Exhibⁿ as to H

| | | | |
|--|------------|---------------------|--------------------|
| Committee | 56 - 9 - 9 | } 61 - 9 - 7 | Council 119 - 14 - |
| H. | 4 - 19 | | |
| M ^{rs} for Exhibition | 11 - 11 | } 116 - 12 - 10. | |
| Cuff Wine | 24 - 12 - | | |
| Allown. to Porter | 9 | | |
| Em....for Refreshments | 10 - 0 - 3 | | |
| | | Total 945 - 3 - 5." | |

- „ 6a. } Old London Bridge and wharves, &c., on the South-
 „ 7. } wark side.
 „ 7a. Old London Bridge.
 „ 8. Do. with cranes, &c.

- Page 8a. St. Magnus, and shipping.
 „ 9. Shipping.
 „ 9a. Shot Tower, church and other buildings on Southwark side of London Bridge.
 „ 10. Shipping, &c.
 „ 10a. do. , with St. Paul's in distance.
 „ 11. Old London Bridge.
 „ 11a. Buildings and churches on Middlesex side of London Bridge, showing St. Paul's, St. Magnus, Monument, &c.
 „ 12. Shipping in the Pool.
 „ 12a. Do. off the Tower.
 „ 13. Do. in the Pool.
 „ 13a. Do. do.
 „ 14. Do. do.
 „ 14a. Do. do.
 „ 15. Do. do.
 „ 15a. Wharves (?). "*Battle B . . .*"
 „ 16. Road, with trees at side, leading to River.
 „ 16a. } London Bridge, from the Pool, with St. Paul's,
 „ 17. } St. Magnus, Monument, &c., in distance ; also a figure,—"*Blue Jacket*."
 „ 17a. } Old London Bridge, from Southwark side.
 „ 18. }
 „ 18a. } Do. do.
 „ 19. }
 „ 19a. The Bridge, with shipping.
 „ 20. Do. , with Shot Tower and St. Saviour's.
 „ 20a. Do. do. ; also shipping.
 „ 21. Sunset. Monochrome wash.
 „ 21a. Shipping and Bridge.
 „ 22. Sunset. Monochrome wash.
 „ 22a. Staging, with cranes, &c., at London Bridge.
 „ 23. Sunset. Monochrome wash.
 „ 23a. Diagrams, with measurements.
 „ 24. Cart with figures. Monochrome wash.
 „ 25. Study of clouds. Monochrome wash.
 „ 26. Sail against stormy sky.—Monochrome wash.
 „ 27. Landscape, with figures. Monochrome wash.
 „ 28. Study of sky. Monochrome wash.
 „ 28a. Groups of figures.
 „ 29. Landscape, with notice board and figures. Monochrome wash.
 „ 30. Study of clouds. Monochrome wash.
 „ 31. Sunset (or sunrise). Monochrome wash.
 „ 32. The Distant Church. Monochrome wash.
 „ 32a. } The arches of Old London Bridge.
 „ 33. }
 „ 33a. London Bridge, stagings, cranes, &c.
 „ 34. London Bridge, foreshortened from the Southwark side.
 „ 34a. } Old London Bridge.
 „ 35. }
 „ 35a. Do.

- Page 36. Shipping.
- „ 36a. } Fishing boats off Billingsgate.
- „ 37. }
- „ 37a. Fishermen and fishing boats.
- „ 38. Lurid sunset. Monochrome wash.
- „ 39. Study of sky. Monochrome wash.
- „ 39a. Scenes up the River.
- „ 40. Up the River.
- „ 40a. Figures in boat, “*Travelling Gypsies*,” &c.
- „ 41. Sailing barges.
- „ 41a. Various riverside incidents. “*Children fishing with Clothes tucked up*,” “*Love instead of fishing—Blue apron*,” “*Water cart*,” “*Artillery Yeoman*” (?), &c.
- „ 42. Women bathing.—“*Wood Nymphs*.”
- „ 42a. Bridge, with shipping.
- „ 43. A sketch.
- „ 43a. A group of cattle.
- „ 44. Figure of a man stooping; also sketch of Rubens’s “*Chapeau de Paille*” (now No. 852, N.G.), with notes of colours of various parts,—“*Lake Sleeves*,” “*Black*,” “*Grey*,” “*Yellow Panel*,” “*Blue Ground and White Sky. No Clouds*.”
- „ 44a. Boat, with figures, &c.

(44 leaves drawn on.)

1823-24* (AET. 48-49).

CCVI.—LONDON BRIDGE AND PORTSMOUTH SKETCH BOOK.

SCHEDULE No. 370.

Small sketch book, bound in mottled boards, with brown leather back and one brass clasp.

No label on back.

Executor’s endorsement,—“No. 370. 34 leaves of slight pencil sketches.

(Sgd.) H. S. Trimmer.”

Water mark,—“1821.”

Size of page, $3\frac{1}{16} \times 6\frac{7}{16}$.

Mr. Ruskin’s endorsement on wrapper,—“370. Small ships at Gosport. Of interest, but small value.”

On inside of one cover, slight sketches at “*Chiswick*”; inside other cover, diagrams with numerals.

(One leaf torn.)

- Page 1. Shipping off Portsmouth.
- „ 1a. Do.
- „ 2. Do.
- „ 2a. Do.
- „ 3. Blank.

- Page 3*a*. In Portsmouth Harbour.
 „ 4. Blank.
 „ 4*a*. The coast, from the Solent.
 „ 5. Do.
 „ 5*a*. Portsmouth Harbour.
 „ 6. Blank.
 „ 6*a*. Off Portsmouth. Note resemblance of foreground
 sloop to that in Sheerness water colour (380, N.G.),
 engraved in “Ports of England.”
 „ 7. Shipping.
 „ 7*a*. Shipping off the coast.
 „ 8. Blank.
 „ 8*a*. Portsmouth, from the Solent.
 „ 9. Do.
 „ 9*a*. Do.
 „ 10. Blank.
 „ 10*a*. Portsmouth Harbour.
 „ 11. Do.
 „ 11*a*. Do.
 „ 12. Do.
 „ 12*a*. An old castle.
 „ 13. Shipping in the Solent.
 „ 13*a*. Do.
 „ 14. Blank.
 „ 14*a*. Shipping at “*Gosport*.”
 „ 15. Do.
 „ 15*a*. Do.
 „ 16. Blank.
 „ 16*a*. Portsmouth Harbour.
 „ 17. Blank.
 „ 17*a*. Shipping at Portsmouth.
 „ 18. Blank.
 „ 18*a*. Shipping off Portsmouth.
 „ 19. Blank.
 „ 19*a*. { Shipping, with buildings, from the sea—“*Gosport*.”
 „ 20. {
 „ 21. Blank. (Leaf partly torn.)
 „ 21*a*. } Shipping at London Bridge, with the Shot Tower on
 „ 22. } the right.
 „ 22*a*. A barge ; also numerous figures.
 „ 23. Scene on River.
 „ 23*a*. } Old London Bridge, with St. Magnus, monument, &c.
 „ 24. }
 „ 24*a*. Boats on the Thames. Occupants of rowing boat,—
 “*Scotch caps, white jackets*.”
 „ 25. Boats, &c., near the Bridge.
 „ 25*a*. City barges.
 (Leaf partly torn.)
 „ 26. Prows of City barges.
 „ 26*a*. A pageant, with pennants and “*Green Dragon*.”
 „ 27. At London Bridge.
 „ 27*a*. } River pageant at London Bridge.
 „ 28. }
 „ 28*a*. River pageant.
 „ 29. Do.

| | | |
|------|--------|--|
| Page | 29a. | River pageant. |
| " | 30. | Do. |
| " | 30a. | Do. |
| " | 31. | Do. |
| " | 31a. | Do. |
| " | 32. | Westminster Bridge. |
| " | 32a. | Scenes on Thames. |
| " | 33. | River pageant at Westminster. |
| " | 33a. | River pageant. |
| " | 34. | Do. |
| " | 34a. | Do. |
| " | 35-36. | Blank. |
| " | 36a. | Diagrams. |
| " | 37-39. | Blank. |
| " | 40. | A building. |
| " | 41. | Blank. |
| " | 41a. | } Scene up the River. Possibly at Isleworth or |
| " | 42. | } Twickenham. |
| " | 42a. | Distant Hills. |

(40 leaves drawn on.)

1823-1824* (AET. 48-49).

CCVII.—'GOSPORT' SKETCH BOOK:

SCHEDULE No. 392.

Small pocket book, bound in brown leather, with no brass clasp.

No label.

Executor's endorsement—"No. 392. Contains 72 leaves. Pencil sketches.

(Sgd.) H. S. Trimmer.
C. Turner."

Water mark, _____.

Size of page, $2\frac{1}{8} \times 3\frac{1}{8}$.

Mr. Ruskin's endorsement on wrapper—"392. Curious little marines, and sketch of boat at Gosport."

On inside of one cover, a slight sketch of fishing boats in harbour.

| | | |
|------|-----|---|
| Page | 1. | Blank. |
| " | 1a. | } Castle in mid-distance; also boats. Written in |
| " | 2. | } margin—"J. M. W. T. 200 H. Harpur." |
| " | 2a. | Figure in boat. |
| " | 3. | An interior. (Possibly a Banquet at the Mansion House.) |
| " | 3a. | Boat sailing. |
| " | 4. | Boats at sea. |
| " | 5. | Interior of large hall. See also p. 3. |
| " | 5a. | Shipping. |
| " | 6. | Do. |

- Page 6a. Two seated figures.
 „ 7. Group of figures.
 „ 7a. Shipping off coast.
 „ 8. Shipping.
 „ 9. Design for a figure subject.
 „ 9a. Figures, with masts beyond.
 „ 10. Female figure leaning against wall.
 „ 10a. Two slight landscapes. “*Cold. Claude-like effect;*”
 also “*Red cart with a Barrow and Man singing.*”
 „ 11. A mansion (or abbey), &c.
 „ 11a. } Shipping.
 „ 12. }
 „ 12a. Do.
 „ 13. Castle on hill (?).
 „ 13a. Shipping.
 „ 14. Do.
 „ 14a. Do.
 „ 15. Do.
 „ 15a. Do.
 „ 16. Do.
 „ 17. Do.
 „ 17a. Do.
 „ 18. Do.
 „ 18a. Do.
 „ 19. Do. ; also figures.
 „ 19a. Do.
 „ 20. Vessels under full sail.
 „ 20a. } Figures, with shipping, &c.
 „ 21. }
 „ 21a. Shipping.
 „ 22. Cattle in distance.
 „ 22a. } Shipping, clouds, &c.
 „ 23. }
 „ 23a. A windmill.
 „ 24. Sailing boats.
 „ 24a. Shipping.
 „ 25. Do.
 „ 25a. } Shipping.
 „ 26. }
 „ 26a. Do.
 „ 27. Do.
 „ 27a. Do.
 „ 28. Do.
 „ 28a. Do.
 „ 29. Do.
 „ 29a. Do.
 „ 30. The sea, with sailing boats.
 „ 30a. Shipping.
 „ 31. Do.
 „ 31a. Do.
 „ 32. Do.
 „ 32a. Do.
 „ 33. A man looking through telescope, a group of figures, &c.
 „ 33a. } Shipping.
 „ 34. }

- Page 34a. Shipping.
- „ 35. Sailing boat.
 - „ 35a. Figures in boat.
 - „ 36. Shipping, and group of figures with telescopes.
 - „ 36a. Two ladies, with bonnets ; cart with two horses ; a boat,
and group of three men.
 - „ 37. Boats in a choppy sea.
 - „ 37a. A light ship.
 - „ 38. Castle on coast, and sea piece.
 - „ 38a. Boats sailing.
 - „ 39. Do.
 - „ 39a. Sketch of clouds. “*Mackeral Sky*.”
 - „ 40. Two female figures ; also vessels.
 - „ 40a. Vessels.
 - „ 41. Vessels sailing.
 - „ 41a. Shipping.
 - „ 42. Do.
 - „ 42a. Do.
 - „ 43. Do.
 - „ 44. Blank.
 - „ 44a. A “*Newport (?) Barge*” ; also group of children
playing on an upturned boat.
 - „ 45. Shipping.
 - „ 45a. Do.
 - „ 46. Do.
 - „ 46a. Do.
 - „ 47. Do.
 - „ 47a. Group of seated figures.
(Leaf partly torn out.)
 - „ 48. Shipping.
 - „ 48a. Do.
 - „ 49. Do.
 - „ 49a. Do.
 - „ 50. Do.
 - „ 50a. Do.
 - „ 51. Two boats, with figures.
 - „ 51a. Shipping.
 - „ 52. Blank.
 - „ 52a. Shipping.
 - „ 53. Do.
 - „ 53a. Do.
 - „ 54. Coast, with buildings, from the sea.
 - „ 54a. Shipping.
 - „ 55. A boat.
 - „ 55a. Shipping off a headland.
 - „ 56. Shipping.
 - „ 56a. Do.
(Leaf torn out.)
 - „ 57. Three groups of figures.
 - „ 57a. Shipping.
 - „ 58. Figures.
 - „ 58a. A vessel ; also two groups of buildings, with trees
 - „ 59. Two groups of buildings.
 - „ 59a. Coast line, from the sea.
 - „ 60. Coast lines, from the sea.

- Page 60a. Several views of a castle on the coast.
 „ 61. Do. do.
 „ 61a. } Views of a town, probably from the sea (? South-
 „ 62. } ampton).
 „ 62a. Vessels sailing, off the coast.
 „ 63. Distant buildings, &c., on coast.
 „ 63a. }
 „ 64. } Do. do.
 „ 64a. Shipping.
 „ 65. Do.
 „ 65a. } Shipping : and a view with distant churches, &c.
 „ 66. }
 „ 66a. } Do. also two views.
 „ 67. }
 „ 67a. } Two views ; also figures and shipping.
 „ 68. }
 „ 68a. } Two views.
 „ 69. }
 „ 70. Blank.
 „ 70a. Various vessels ; one, the “ *Miranda*.”
 „ 71. Vessels sailing.
 „ 71a. } Views on the river at “ *Lambeth*.”
 „ 72. }
 „ 72a. Shipping and a group of figures.
 „ 73. A mansion ; also shipping.
 „ 73a. Vessels.
 „ 74. Figures.
 „ 74a. Seated female figure ; also details of flags.
 (74 leaves drawn on.)
-

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